



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



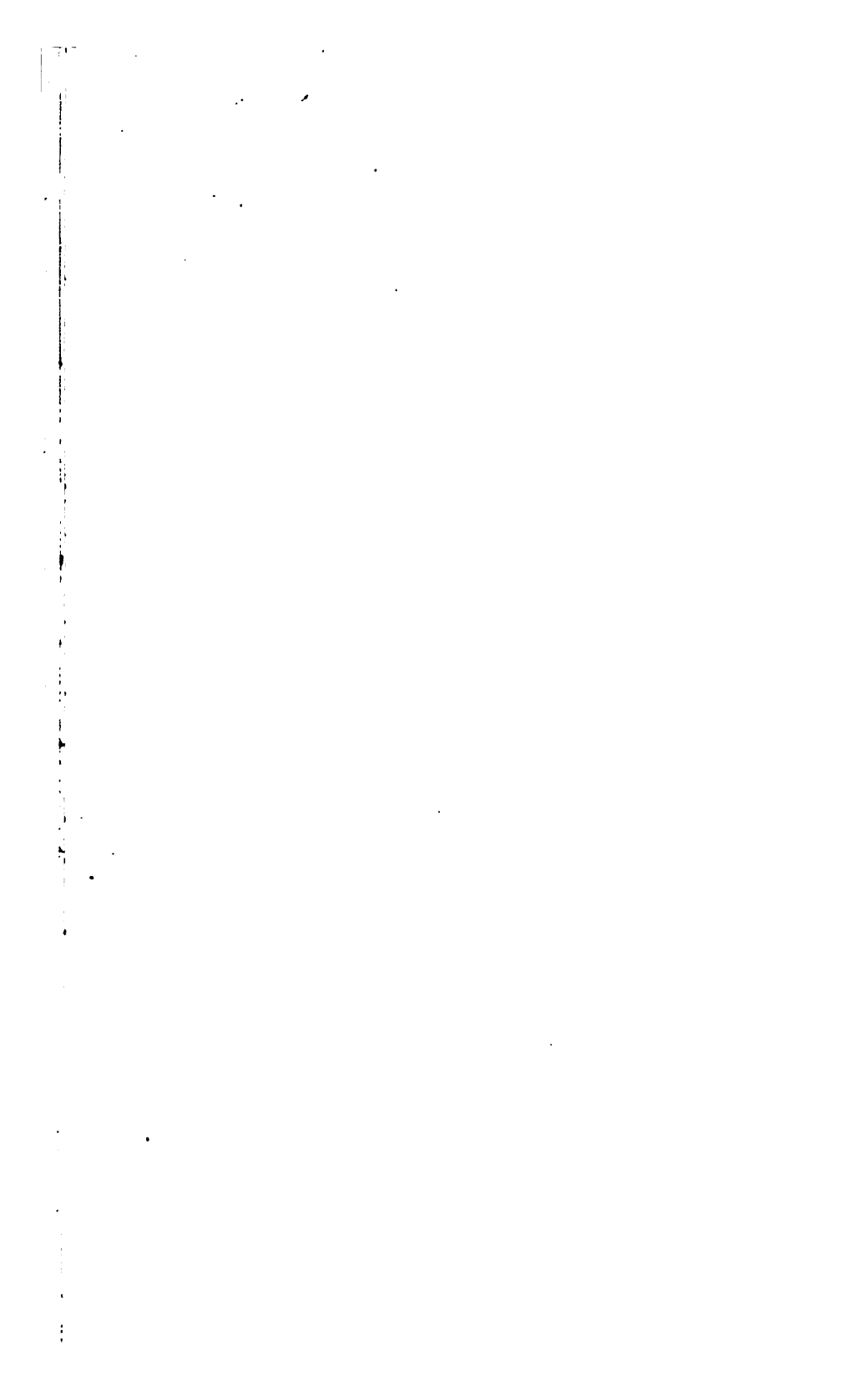
3 3433 06183818 5

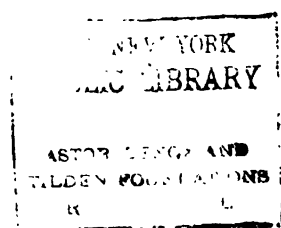


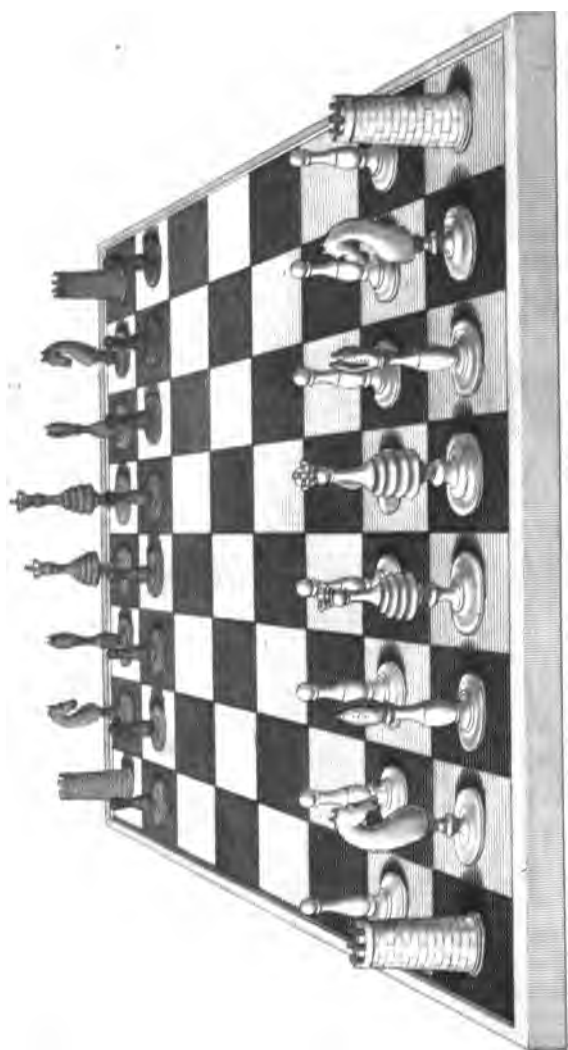
56

THE FRANK J. MARSHALL
COLLECTION OF CHESS BOOKS
PRESENTED TO
THE NEW YORK PUBLIC LIBRARY
BY GUSTAVUS A. PFEIFFER
1932

W. L. R.
P. 1000







STUDIES OF CHESS;

CONTAINING

CAISSA, A POEM,

BY

SIR WILLIAM JONES;

A Systematic Introduction to the Game;

AND

THE WHOLE

ANALYSIS OF CHESS,

BY

MR. A. D. PHILIDOR:

WITH

Original Critical Remarks.

IN TWO VOLUMES.

"Ludimus effigiem belli."

A NEW EDITION.

VOL. I.

London:

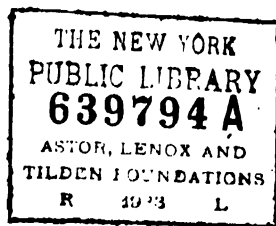
PRINTED FOR SAMUEL BAGSTER, No. 81, STRAND.

1804.

Thurs. ... in
12/7 ...
2/2

NEW YORK
PUBLIC
LIBRARY

D



NOV 17/23
OLIVER
784 931

*Printed by W. Smith & Son,
King Street, Seven Dials.*

PREFACE.

CHESS is distinguished from other games, by having long had the suffrages of contemplative men in its favor; the countenance of illustrious characters of the most opposite professions. Generals have directed engagements on its little portable field; philosophers have traced consequences through its range of combinations; divines have exercised contemplation in its vicissitudes. Teeming, through its varied progress and turns, with excitements to thinking, it is, in its essential tendency, a *gymnasium* of the mind.

It

It is unnecessary to insist on the right of this game to be classed alone, as the distinction with which it is viewed, is a general sentiment. The EDITOR is equally unoriginal on another subject, his own merely coinciding with public impressions. This is the excellence of the work of PHILIDOR, as a deposit of science and experience. It is intrinsically pervaded by invention and skill. The substance alone is, however, entitled to unqualified eulogy: it must be admitted, that PHILIDOR presented it in a dress capable of improvement. This partly arose from an implicit adoption of terms which he found in the game; and partly from the difficulty of giving his ideas an expression, as clear as their conception, when conveying them in a foreign language.

Hence the EDITOR found it necessary to recompose some, and to retouch almost all the notes of the *ANALYSIS*. For any degree of obscurity which may remain, or have acceded,

PREFACE.

v

acceded, he is thus become chargeable. He hopes he has not unsuccessfully endeavoured at clearness; and he felt it not an incumbent duty, to aim at elegance.

In the notation of the moves, the following are the principal alterations upon which he has ventured. When the first lessons at Chess were given to PHILIDOR, a habit of speaking of a piece, as making two moves at once, infected his masters; and he imbibed it. "The king's pawn *two moves*." It would be as proper to direct a bishop to make at once seven moves. For phrases which have been repeated till they cease to be strange, in marking the distance to be passed by a pawn, the EDITOR uses the phrases, "*one square*"—" *two squares*."

When two or three captures succeed without intermission, he found the word "*retake*" employed. But a piece once lost, is recovered by a different process than capture; and

and though a player may make reprisals or retaliate, he cannot, by any latitude of accommodation, be said to retake. As this expression must perplex a novice, by implying a resemblance in Chess and arms, which, in this respect, does not exist, and cannot be agreeable to the proficient who considers its inaccuracy, it is rescinded in the present publication, for the simple word "*take*."

The term *double check* was indiscriminately applied, in the *ANALYSIS*, to a situation which it precisely marks, and to another situation. *Two pieces checking the king from different points, and a single piece checking in such an attitude, that a part of the assailing power diverges on a second piece, are, surely, different relations of the mimic forces.* The EDITOR has introduced the new term *divergent check*, for the latter situation.

The high reputation of PHILIDOR, has
not

not deterred the **EDITOR** from critically examining each successive example in the **ANALYSIS**, whether invented or adopted; and if an inquisitorial review has detected circumstances, in the collision of the pieces, which appear to flow from oversight, it is a just encomium on that accomplished player, that they are very few. Aware of the delicacy with which movements dependent on complicate play should be touched, the **EDITOR** has uniformly retained the original course assigned by **PHILIDOR**; with regard to any change of course, merely proposing it in a stricture, or pursuing it in the detached form of a variation. One of these revisions rescues **CUNNINGHAM** from the implication of projecting a stratagem, liable to be turned to the defeat of the assailant; as it stands against that player, in the additions and observations of **PHILIDOR**.

The *ANALYSIS*, as left by our professor, was not accompanied by a compendium of the
the

the elements of Chess, though a standard display of the constitution of the game is more or less necessary to every person who consults a Chess Book. The *INTRODUCTION* prefixed, proceeds on the supposition, that the reader is an inquirer on *every* point connected with the board and pieces; any other idea excludes method, and involves rejections which may be attributed to caprice. The divisions allow each reader to pass, in masses, those particulars of which he does not want to be informed.

The rising series of games from an ascent to *PHILIDOR*. The inceptive party is interspersed with moves which are declared to be wrong: these may have a parallel use with the examples of false construction inserted in grammars. The latter have long been pronounced to furnish an improving exercise.

The Editor has accompanied his essays, where the movements are retraced any considerable

siderable way, with a description of the state of the board, to relieve the reader from the necessity of playing up to that point, merely to find the situations of the pieces. This improvement will enable those, who, from a mingled consideration of the nicety on which conclusions of games depend, and of the paucity of such examples in a separate state, receive them, when offered, with peculiar attention, to play the back games in the Introduction, if they please, independently, as distinct ends of parties.

The scale of powers is an effort of theory to assist the exact calculator, new in its design and composition. An engaging part of the work remains to be noticed.

The Poem of Sir WILLIAM JONES is introduced as a relief from a serious application to the game, and an elegant embellishment. Among its numerous beauties, the description of the operations of the knight, may be
pointed

pointed out as eminently happy. The reader of taste, far from disapproving the assignation of twenty pages to this admired effusion, which has every mark of culture but want of ease, will regret that the recreative flight is so soon suspended; and the amateur and polite scholar will hail, with pleasure, such a classical offering to Chess.

Contents of the First Volume.

	PAGE
Caissa, a Poem, by Sir William Jones.....	1
Introduction to Chess.....	21
Elementary Institutes.....	23
Description of the Pieces.....	24
General Maxims.....	35
Progressive Examples—First Essay.....	54
Scale of Powers.....	79
Second Essay, comprehending the Scholar's Mate	82
Third Essay	97
Conclusion.....	110
Analysis of Chess.....	113
Philidor's own Games—First Party	117
.....Second Party.....	133
.....Third Party	147
.....Fourth Party.....	165
Philidor's First Gambit	180
..... Second Gambit	202
..... Third Gambit	226
The Cunningham Gambit	242

.

.

.

.

.

..

..

.

.

.

.

.

.

..

.

CAISSA;
OR
THE GAME AT CHESS;
A POEM.

WRITTEN IN THE YEAR 1763,

BY SIR WILLIAM JONES.

THE first idea of the following piece was taken from a Latin poem of Vida, entitled *SCACCHIA LUDUS*, which was translated into Italian by Marino, and inserted in the fifteenth Canto of his *Adonis*: the author thought it fair to make an acknowledgment in the notes for the passages which he borrowed from those two poets; but he must also do them the justice to declare, that most of the descriptions, and the whole story of *Caïssa*, which is written in imitation of Ovid, are his own, and their faults must be imputed to him only. The characters in the poem are no less imaginary than those in the episode; in which the invention of Chess is poetically ascribed to Mars, though it is certain that the game was originally brought from India.

CAISSA.

* **O**F armies on the chequer'd field array'd,
And guiltless war in pleasing form display'd ;
When two bold kings contend with vain alarms,
In ivory this, and that in ebon arms ;
Sing, sportive maids, that haunt the sacred hill
Of Pindus, and the fam'd Pierian rill.
† Thou, joy of all below, and all above,
Mild Venus, queen of laughter, queen of love ;
Leave thy bright island, where on many a rose
And many a pink thy blooming train repose :

IMITATIONS.

* *Ludimus effigiem belli, simulataque veris
Prælia, buxo acies fictas, et ludicra regna :
Ut gemini inter se reges, albusque nigerque,
Pro laude oppositi certent bicoloribus armis.
Dicite, Seriadæ Nymphæ, certamina tanta.* *Vida.*

† *Æneadum genitrix, hominum divûmque voluptas,
Alma Venus ! &c.* *Lucretius.*

Assist me, goddess ! since a lovely pair
Command my song, like thee divinely fair.

Near yon cool stream, whose living waters play,
And rise translucent in the solar ray ;
Beneath the covert of a fragrant bower,
Where spring's soft influence purpled every flower ;
Two smiling nymphs reclin'd in calm retreat,
And envying blossoms crouded round their seat ;
Here Delia was enthron'd, and by her side
The sweet Sirena, both in beauty's pride :
Thus shine two roses, fresh with early bloom,
That from their native stalk dispense perfume ;
Their leaves unfolding to the dawning day
Gems of the glowing mead, and eyes of May.
A band of youths and damsels sat around,
Their flowing locks with braided myrtle bound ;
Agatis, in the graceful dance admir'd,
And gentle Thyrsis, by the muse inspir'd ;
With Sylvia, fairest of the mirthful train ;
And Daphnis, doom'd to love, yet love in vain.
Now, whilst a purer blush o'erspreads her cheeks,
With soothing accents thus Sirena speaks :

“ The

“ The meads and lawns are ting’d with beamy light,
“ And wakeful larks begin their vocal flight ;
“ Whilst on each bank the dewdrops sweetly smile ;
“ What sport, my Delia, shall the hours beguile ?
“ Shall heavenly notes, prolong’d with various art,
“ Charm the fond ear, and warm the rapturous heart ?
“ At distance shall we view the sylvan chace ?
“ Or catch with silken lines the finny race ?”

Then Delia thus : “ Or rather, since we meet
“ By chance assembled in this cool retreat,
“ In artful contest let our warlike train
“ Move well-directed o’er the color’d plain ;
“ Daphnis, who taught us first, the play shall guide ;
“ Explain its laws, and o’er the field preside :
“ No prize we need, our ardour to inflame ;
“ We fight with pleasure, if we fight for fame.”

The nymph consents : the maids and youths prepare
To view the combat, and the sport to share ;
But Daphnis most approv’d the bold design,
Whom Love instructed, and the tuneful Nine.
He rose, and on the cedar table plac’d
A polish’d board, with differing colours grac’d ;

* Squares eight times eight in equal order lie ;
 These bright as snow, those dark with sable dye ;
 Like the broad target by the tortoise born,
 Or like the hide by spotted panthers worn.
 Then from a chest, with harmless heroes stor'd,
 O'er the smooth plain two well-wrought hosts he pour'd ;
 The champions burn'd their rivals to assail,
 † Twice eight in black, twice eight in milkwhite mail ;
 In shape and station different, as in name,
 Their motions various, nor their power the same.

IMITATIONS.

* Sexaginta insunt et quatuor ordine sedes
 Octono ; parte ex omni, via limite quadrat
 Ordinibus paribus ; nec non forma omnibus una
 Sedibus, æquale et spatium, sed non color unus :
 Alternant semper variæ, subeuntque vicissim
 Albentes nigris ; testudo picta superne
 Qualia devexo gesta discrimina tergo.

Vida.

† Agmina bina pari numeroque, et viribus æquis,
 Bis niveâ cum veste octo, totidemque nigranti.
 Ut variæ facies, pariter sunt et sua cuique
 Nomina, diversum munus, non æqua potestas.

Vida.

Say,

Say, muse ! (for Jove has nought from thee conceal'd)
Who form'd the legions on the level field ?

High in the midst the reverend kings appear,
And o'er the rest their pearly scepters rear :
One solemn step, majestically slow,
They gravely move, and shun the dangerous foe ;
If e'er they call, the watchful subjects spring,
And die with rapture if they save their king ;
On him the glory of the day depends,
He once imprison'd, all the conflict ends.

The queens exulting near their consorts stand ;
Each bears a deadly falchion in her hand ;
Now here, now there, they bound with furious pride,
And thin the trembling ranks from side to side ;
Swift as Camilla flying o'er the main,
Or lightly skimming o'er the dewy plain :
Pierce as they seem, some bold Plebeian spear
May pierce their shield, or stop their full career.

The valiant guards, their minds on havock bent,
Fill the next squares, and watch the royal tent ;

Tho' weak their spears, tho' dwarfish be their height,
 * Compact they move, the bulwark of the fight,

To right and left the martial wings display
 Their shining arms, and stand in close array.
 Behold, four archers, eager to advance,
 Send the light reed, and rush with sidelong glance;
 Through angles ever they assault the foes,
 True to the colour, which at first they chose.
 Then four bold knights for courage fam'd and speed,
 Each knight exalted on a prancing steed:
 † Their arching course no vulgar limit knows,
 Transverse they leap, and aim insidious blows:

IMITATIONS.

† Il cavallo leggier per dritta lista,
 Come gli altri, l' arringo unqua non fende,
 Mà la lizza attraversa, e fiero in vista
 Curvo in giro, e lunato il salto stende,
 E sempre nel saltar due case acquista,
 Quel colore abbandona, e questo prende.

Marino, Adone. 15.

NOTE.

* The chief art in the Tactics of Chess consists in the nice conduct of the royal pawns; in supporting them against every attack; and, if they are taken, in supplying their places with others equally supported: a principle, on which the success of the game in great measure depends, though it seems to be omitted by the very accurate Vida.

Nor

Nor friends, nor foes, their rapid force restrain,
By one quick bound two changing squares they gain;
From varying hues renew the fierce attack,
And rush from black to white, from white to black.
Four solemn elephants the sides defend;
Beneath the load of ponderous towers they bend:
In one unalter'd line they tempt the fight;
Now crush the left, and now o'erwhelm the right.
Bright in the front the dauntless soldiers raise
Their polish'd spears; their steely helmets blaze:
Prepar'd they stand the daring foe to strike,
Direct their progress, but their wounds oblique.

Now swell th' embattled troops with hostile rage,
And clang their shields, impatient to engage;
When Daphnis thus: A varied plain behold,
Where fairy kings their mimic tents unfold,
As Oberon, and Mab, his wayward queen,
Lead forth their armies on the daisied green,
No mortal hand the wond'rous sport contriv'd,
By gods invented, and from gods deriv'd;

From

* From them the British nymphs receiv'd the game,
 And play each morn beneath the crystal Thame;
 Hear then the tale, which they to Colin sung,
 As idling o'er the lucid wave he hung.

A lovely dryad rang'd the Thracian wild,
 Her air enchanting, and her aspect mild:
 To chase the bounding hart was all her joy,
 Averse from Hymen, and the Cyprian boy;
 O'er hills and valleys was her beauty fam'd,
 And fair Caïssa was the damsel nam'd.
 Mars saw the maid; with deep surprize he gaz'd,
 Admir'd her shape, and every gesture prais'd:
 His golden bow the child of Venus bent,
 And through his breast a piercing arrow sent,
 The reed was hope; the feathers, keen desire;
 The point, her eyes; the barbs, ethereal fire.
 Soon to the nymph he pour'd his tender strain;
 The haughty dryad scorn'd his amorous pain:

IMITATIONS.

* Quæ quondam sub aquis gaudent spectacula tueri
 Nereides, vastique omnis gens accola ponti;
 Siquando placidum mare, et humida regna quierunt.

Vida,

He

He told his woes, where'er the maid he found,
And still he press'd, yet still Caïssa frown'd;
But ev'n her frowns (ah, what might smiles have done!)
Fir'd all his soul, and all his senses won.
He left his car, by raging tigers drawn,
And lonely wander'd o'er the dusky lawn;
Then lay desponding near a murmuring stream,
And fair Caïssa was his plaintive theme.
A naiad heard him from her mossy bed,
And through the crystal rais'd her placid head;
Then mildly spake: "O thou, whom love inspires,
" Thy tears will nourish, not allay thy fires.
" The smiling blossoms drink the pearly dew;
" And ripening fruit the feather'd race pursue;
" The scaly shoals devour the silken weeds;
" Love on our sighs, and on our sorrow feeds.
" Then weep no more; but, ere thou canst obtain
" Balm to thy wounds, and solace to thy pain,
" With gentle art thy martial look beguile;
" Be mild, and teach thy rugged brow to smile.
" Canst thou no play, no soothing game devise;
" To make thee lovely in the damsel's eyes?
" So may thy prayers assuage the scornful dame,
" And ev'n Caïssa own a mutual flame."

" Kind

" Kind nymph, said Mars, thy counsel I approve ;
 " Art, only art, her ruthless breast can move.
 " But when? or how? Thy dark discourse explain :
 " So may thy stream ne'er swell with gushing rain ;
 " So may thy waves in one pure current flow,
 " And flowers eternal on thy border blow !"

To whom the maid replied with smiling mien :
 " Above the palace of the Paphian queen
 " * Love's brother dwells, a boy of graceful port,
 " By gods nam'd Euphron, and by mortals Sport :
 " Seek him ; to faithful ears unfold thy grief,
 " And hope, ere morn return, a sweet relief.
 " His temple hangs below the azure skies ;
 " Seest thou yon argent cloud ? 'Tis there it lies."
 This said, she sunk beneath the liquid plain,
 And sought the mansion of her blue-hair'd train,

IMITATIONS.

* Ecco d' astuto ingegno, e pronta mano
 Garzon, che sempre scherza, e vola ratto,
 Gioco s'apella, ed è d' amor germano.

Marino, Adone. 15.

Meantime

Meantime the god, elate with heart-felt joy,
Had reach'd the temple of the sportful boy ;
He told Caïssa's charms, his kindled fire,
The naiad's counsel, and his warm desire.
" Be swift, he added, give my passion aid ;
" A god requests."—He spake, and Sport obey'd.
He fram'd a tablet of celestial mold,
Inlay'd with squares of silver and of gold ;
Then of two metals form'd the warlike band,
That here compact in show of battle stand ;
He taught the rules that guide the pensive game,
And call'd it *Cassa* from the dryad's name :
(Whence Albion's sons, who most its praise confess,
Approv'd the play, and nam'd it thoughtful *Chess*.)
The god delighted thank'd indulgent Sport ;
Then grasp'd the board, and left his airy court.
With radiant feet he pierc'd the clouds ; nor stay'd,
Till in the woods he saw the beauteous maid :
Tir'd with the chase the damsel set reclin'd,
Her girdle loose, her bosom unconfin'd.
He took the figure of a wanton faun,
And stood before her on the flowery lawn ;
Then show'd his tablet : pleas'd the nymph survey'd
The lifeless troops in glittering ranks display'd ;
She

She ask'd the wily sylvan to explain
The various motions of the splendid train ;
With eager heart she caught the winning lore,
And thought ev'n Mars less hateful than before ;
" What spell, said she, deceiv'd my careless mind ?
" The god was fair, and I was most unkind."
She spoke, and saw the changing faun assume
A milder aspect, and a fairer bloom ;
His wreathing horns, that from his temples grew,
Flow'd down in curls of bright celestial hue ;
The dappled hairs, that veil'd his loveless face,
Blaz'd into beams, and show'd a heavenly grace ;
The shaggy hide, that mantled o'er his breast,
Was soften'd to a smooth transparent vest,
That through its folds his vigorous bosom show'd,
And nervous limbs, where youthful ardour glow'd :
(Had Venus view'd him in those blooming charms,
Not Vulcan's net had forc'd her from his arms.)
With goatlike feet no more he mark'd the ground,
But braided flowers his silken sandals bound.
The dryad blush'd ; and, as he press'd her, smil'd,
Whilst all his cares one tender glance beguil'd.

He ends : *To arms*, the maids and striplings cry ;
To arms, the groves and sounding vales reply.

Sirena

Sirena led to war the swarthy crew,
And Delia those that bore the lily's hue.
Who first, O muse, began the bold attack ;
The white refulgent, or the mournful black ?
Fair Delia first, as favoring lots ordain,
Moves her pale legions tow'rd the sable train :
From thought to thought her lively fancy flies,
Whilst o'er the board she darts her sparkling eyes.

At length the warrior moves with haughty strides ;
Who from the plain the snowy king divides :
With equal haste his swarthy rival bounds ;
His quiver rattles, and his buckler sounds :
Ah ! hapless youths, with fatal warmth you burn ;
Laws, ever fix'd, forbid you to return.
Then from the wing a short-liv'd spearman flies,
Unsafely bold, and see ! he dies, he dies :
The dark-brow'd hero, with one vengeful blow
Of life and place deprives his ivory foe.
Now rush both armies o'er the burnish'd field,
Hurl the swift dart, and rend the bursting shield.
Here furious knights on fiery coursers prance,
Here archers spring, and lofty towers advance.
But see ! the white-rob'd Amazon beholds
Where the dark host its opening van unfolds :

Soon

Soon as her eye discerns the hostile maid,
By ebon shield, and ebon helm betray'd ;
Seven squares she passes with majestic mien,
And stands triumphant o'er the falling queen.
Perplex'd, and sorrowing at his consort's fate,
The monarch burn'd with rage, despair, and hate :
Swift from his zone th' avenging blade he drew,
And, mad with ire, the proud virago slew.
Meanwhile sweet smiling Delia's wary king
Retir'd from fight behind the circling wing.

Long time the war in equal balance hung ;
Till, unforeseen, an ivory courser sprung,
And, wildly prancing in an evil hour,
Attack'd at once the monarch and the tower :
Sirena blush'd ; for, as the rules requir'd,
Her injur'd sovereign to his tent retir'd ;
Whilst her lost castle leaves his threatening height,
And adds new glory to th' exulting knight.

At this, pale fear oppress'd the drooping maid,
And on her cheek the rose began to fade :
A crystal tear, that stood prepar'd to fall,
She wip'd in silence, and conceal'd from all ;

From

From all but Daphnis; He remark'd her pain,
And saw the weakness of her ebon train;
Then gently spoke: "Let me your loss supply,
"And either nobly win, or nobly die;
"Me oft has fortune crown'd with fair success,
"And led to triumph in the fields of Chess."
He said: the willing nymph her place resign'd,
And sat at distance on the bank reclin'd.
Thus when Minerva call'd her chief to arms,
And Troy's high turret shook with dire alarms,
The Cyprian goddess wounded left the plain,
And Mars engag'd a mightier force in vain.

Strait Daphnis leads his squadron to the field;
(To Delia's arms 'tis ev'n a joy to yield.)
Each guileful snare, and subtle art he tries,
But finds his heart less powerful than her eyes:
Wisdom and strength superior charms obey;
And beauty, beauty, wins the long-fought day.
By this & hoary chief, on slaughter bent,
Approach'd the gloomy king's unguarded tent;
Where, late, his consort spread dismay around,
Now her dark corse lies bleeding on the ground.

C

Hail,

Hail, happy youth ! thy glories not unsung
Shall live eternal on the poet's tongue ;
For thou shalt soon receive a splendid change,
And o'er the plain with nobler fury range.
The swarthy leaders saw the storm impend,
And strove in vain their sovereign to defend :
Th' invader wav'd his silver lance in air,
And flew like lightning to the fatal square ;
His limbs dilated in a moment grew
To stately height, and widen'd to the view ;
More fierce his look, more lion-like his mien,
Sublime he mov'd, and seem'd a warrior queen.
As when the sage on some unfolding plant
Has caught a wandering fly, or frugal ant,
His hand the microscopic frame applies,
And lo ! a bright hair'd monster meets his eyes ;
He sees new plumes in slender cases roll'd ;
Here stain'd with azure, there bedropp'd with gold ;
Thus, on the alter'd chief both armies gaze,
And both the kings are fix'd with deep amaze.
The sword, which arm'd the snow-white maid before,
He now assumes, and hurls the spear no more ;
Then springs indignant on the dark-rob'd band,
And knights and archers feel his deadly hand.

Now

Now flies the monarch of the sable shield,
 His legions vanquish'd, o'er the lonely field :
 * So when the morn, by rosy coursers drawn,
 With pearls and rubies sows the verdant lawn,
 Whilst each pale star from heaven's blue vault retires,
 Still Venus gleams, and last of all expires.
 He hears, where'er he moves, the dreadful sound;
Check the deep vales, and *Check* the woods rebound.
 No place remains : he sees the certain fate,
 And yields his throne to ruin, and Checkmate.

A brighter blush o'erspreads the damsel's cheeks,
 And mildly thus the conquer'd stripling speaks :
 " A double triumph, Delia, hast thou won,
 " By Mars protected, and by Venus' son ;
 " The first with conquest crowns thy matchless art,
 " The second points those eyes at Daphnis' heart."

IMITATIONS.

- * ——— Medio rex æquore inermis
 Constitit amissis sociis : velut æthere in alto
 Expulit ardentes flammæ ubi lutea bigis
 Luciferis Aurora, tuus pulcherrimus ignis
 Lucet adhuc, Venus, et cælo mox ultimus exit.

Vida, ver. 604.

She smil'd ; the nymphs and amorous youths arise,
And own that beauty gain'd the nobler prize.

Low in their chest the mimic troops were lay'd,
* And peaceful slept the sable hero's shade.

* A parody of the last line in Pope's translation of the *Iliad*,
" And peaceful slept the mighty Hector's shade."

▲
SYSTEMATIC

INTRODUCTION

•
TO

THE GAME OF CHESS.

INTRODUCTION TO CHESS.

CHAPTER I.

Elementary Institutes.

THE BOARD on which this game is played, like that used at *Draughts*, is a square, divided into sixty-four lesser squares, and checquered black and white. At *Chess* these squares have the technical name of *houses*, and are all used in play.

In placing the board, care must be taken that one of the two white corner squares be at the right hand of each player. *Note*—That when the board is in this position, the several ranges of houses running in a strait line from left to right, are called *ranks*; those perpendicular to them, running from one player to the other, take the name of *files*, and the two ranges, sloping from one corner of the board

to the opposite, (one of white, the other of black squares, touching at the corner), are *diagonals*; so are the lesser ranges which run in a parallel direction,

THE PIECES

Allotted to each competitor are sixteen, viz. a king, a queen, two bishops, two knights, two rooks, and eight pawns. As a necessary distinction, each set is coloured in a different way; one is commonly white, the other red or black,

THE DISPOSITION OF THE PIECES ON THE BOARD

Is as follows: The white king is to be seated on the first or nearest rank, on the fourth house (a black one) from that corner of the board which is to the right of the player to whom he belongs; his queen close to him on his left, on a house of her own colour—on one side of each of these, a bishop—adjoining each of the bishops, a knight—and last of all, at the corners of the board, the two rooks. Having thus arranged the first line, let the whole of the second rank be occupied by the pawns,

pawns, one before each of the dignified pieces. As to the counter set, the black king is to be placed on the farther side of the board, exactly opposite the white one—his queen opposite the white queen—and so on; placing all the pieces opposite those of corresponding denominations—the pawns on the second rank as before.

To illustrate what has been said, and to prevent any misunderstanding respecting it, as well as to shew the forms of the pieces, the plate forming the frontispiece is given; which see.

THEIR POWERS AND MODE OF ACTION.

The gradation in describing these, rising from the lowest to the higher pieces, will shew the *comparative worth of each kind.*

I. Of the PAWN. When one of the pawns is moved, it must be along the file in which he has been first placed, in a strait line towards the adverse party. The first move may be either *one* or *two* squares, at the option of the player: after which, no one of them, while he remains a pawn, can advance more than *one* house at a time. When once brought out, a pawn,

pawn, more restrained than any other piece, cannot retreat or move back again. He is prohibited too from quitting his own file for that of another, except in the single case of making a capture; on which occasion he moves obliquely into the next file, to the right or left (as the case may happen) one house forward; *placing himself on the square of the piece taken*, * which is removed from the board; he is afterwards confined to moving directly forwards as before, and cannot leave his new file for another, but on a similar occasion to that which led him into it.

A pawn, like every other agent on the board, takes any piece that comes within his reach, indiscriminately from one of his own quality to the queen.

II. The KNIGHT. The move of the knight is peculiar to himself, and difficult to explain. It is two squares at once (three, including his own) in a direction partly diagonal and partly strait. The house he goes into, is always of a *different colour* from that which he leaves. It may likewise be said to be uniformly *next but one* to the latter; although in

* This is the custom of all the pieces on a capture.

his passage to it he passes transversely over the corners of *two*.

The knight's power of capture reaches to any square that his move will take him into.

Note—That this is the only piece that has a *vaulting motion*; or that is not precluded from going to a square, between which and his own other pieces intervene: just to shew what is meant, if good play permitted it, any one of the knights could move out before a pawn had stirred, alighting on the third square of either the bishop or the rook; without waiting, as the other superior pieces are obliged, till an opening be made.

III. The BISHOP. By observing the plate it will be seen, that the bishops of the same set are placed on squares of a different colour; the white king's bishop, for instance, being seated on a white, and the white queen's bishop on a black square. What makes it necessary to remark this, which is common to the knight and rook, is, that the bishop, unlike all the other pieces, is obliged to walk, throughout the game, on that colour of the exchequer* that he was placed on at the commencement

* Technical name for the board,

of it; which is a necessary consequence of his motion being purely *diagonal*. His step is in other respects very unlimited, as he may, at a single effort, go any length of squares from one to eight. The bishop, if the road be open for him, takes at any distance.

IV. The **ROOK**. The rook moves in *strait lines*, forwards or sideways. It can, at one step, pass along a whole rank, or a whole file, or stop short at the first, second, third, or any other square of a rank or file, as occasion may require. Like the bishop, and on the same condition, it takes at any distance †.

V. The **QUEEN**—unites the moves of the *bishop* and *rook*; and like them, when the field is clear, takes at any distance.

† Having dismissed the last of the pieces of which there are more than one of a sort, in order to confirm the reader in what he might suppose, and to leave him no question to make, we turn aside to observe to him, that the difference in the worth of pieces of the same kind, is indeed *next to nothing*; that the little odds there is, between superior pieces of the same description, is in favour of that on the king's side; and that of the four center pawns which are reckoned something the best, the king's bishop's pawn is the most esteemed.

VI. The

VI. The KING—*except* when he avails himself of the privilege of *castling*, can move only *one square* at a time; of course he can take at no greater distance: he may, however, both move and take either forwards, backwards, sideways, or aslant. When the removal of the bishop and knight on the right, or of the bishop, knight, and queen, on the left, has rendered it effectible without any violence to propriety, the king may *castle* with either of his rooks; which is done on the king's side, by placing the king on the knight's square, and the rook on the other side of the king, on the bishop's square; and on the queen's side, by placing the king on the bishop's square, and the rook on the queen's square. This *ambidextral* manœuvre of moving two pieces at the same time, the player is allowed to employ but once in a game. It is a prevalent law that the king shall not castle when in check, nor when he has previously moved, nor with a rook that has moved. The only prerogative of the king, is a great one; that of *never being taken*.

OF PROMOTING A PAWN TO BE A QUEEN,
ROOK, &c.

When a pawn has penetrated to the farthest rank on the adverse side of the board, he is rewarded with promotion to the *highest vacant dignity**; that is to say, if the person playing him there has lost his queen, he succeeds to the honor. If instead of his queen one or both of the rooks be lost, he is made a rook. If the queen and rooks have escaped capture, he is made a bishop. If the bishops have likewise been preserved, he is made a knight. The ceremony of transformation taking place in either case, and which is necessary to distinguish him, is very short: A sort of exchange: The pawn is removed from the board, and put among those taken by the adversary; and a captured piece, of the denomination he is advanced to, is taken from thence, and substituted in his room. It can hardly be necessary to say that his powers and mode of action alter with his quality.

* A pawn may become a queen, while the queen is still on the board, according to the laws of chess in the second volume.

OF GIVING CHECK, AND CHECK-MATE.

Upon this the game hinges. As the king is never taken, whenever an adversary is advanced upon him in such a manner, as that, remaining where he is, if he were *any other piece*, he would be captured; the person advancing it is to salute him with the word "*Check*," warning him of his situation; upon which it is absolutely necessary for him to alter it in one of the following ways: either, *relatively*, by taking the threatening piece, or interposing* one of his own between that and himself; or, *positively*, by withdrawing to a square which is not at the moment, exposed to the action of any adverse piece. If he cannot do one of these, the game is lost. This *inextricable contact with an adverse piece* is technically termed CHECK-MATE.

OF GIVING A STALE.

The game may be lost too in quite an *opposite* manner. By the constitution of Chess,

* *Note*—This second mode of defending himself cannot be practised when he is checked by the knight, owing to the vaulting motion of that piece; he must then have recourse to either the first, or the third: and should he be checked by any two pieces at once, which is called *double check*, the third only will avail.

the

the king is on no account to move into check ; and, therefore, when, as it will sometimes happen, one party has crowded up the king of the other with so many pieces, that the only move left him would take him into check ; if the person to whom the king so circumstanced belongs has no other piece, or no other that can be moved, the contest must necessarily stagnate. Come to an end before the arrival of the regular result, it can be proceeded in no further. The game is not, however, *undecided*. The player giving the other the *stale*, (so, in the language of Chess, the *dilemma* which the king is in is called) is, by a rule immemorially acquiesced in, adjudged to have *defeated himself*.

REASONS FOR ASSIGNING, THE VICTORY
TO THE PARTY SUFFERING THE
STALE-MATE.

A little reflection will shew that this rule is not incapable of the justification which at first sight it may seem to want. It would be an intolerable defect in the game to have it perpetually liable to an accident that would render it undecisive. The only way of avoiding this defect, is the instituting an artificial rule,
awarding

awarding the victory, whenever a stale happens, to one party or the other.

The necessity of making some kind of decision being arrived at, the propriety of placing the bias where it is may be easily evinced.

It is to be recollected that the rule under discussion is an arbitrary one. The expediency of an arbitrary rule, however great, cannot entirely divest it of the dissatisfactory; and therefore the seldomer there is occasion for it the better: now the making him to lose by a stale, who may always avoid it by caution, is an effective bar to its happening very often.

Other properties of this rule do not merely justify—they highly recommend it. The bias which it has adopted serves to balance the advantages of the game, as it is entirely in favour of the weaker party. Owing to this very bias, whenever the critical case to which it is applied, is likely to occur, *a greater exertion of intellect in conducting the approach is incited*; than which nothing can be more agreeable to the genius of the game, as the professed object of Chess is to call out the powers of the mind.

Thus a defect inherent in the structure of the game, and from which it were impossible to free it, is overruled so as to give it a higher

degree of interest. Upon the whole, the necessity for this rule is not to be deplored.

OF A DRAWN GAME.

If it be not superfluous to put it any where, it must be added here, that whenever from the greatness of the loss on each side, (the more potent pieces, and those capable of becoming so, being gone), or from any other cause, it becomes certain that neither party can give the other Check-mate; the game is to be discontinued as insipid and useless, the players consenting to draw their pieces, to court decision in a new party.

CHAP. II.

General Maxims.

THESE questions occur at every evolution—*What piece is to be moved? What square is it to be moved to?* After the first time, for a reason obvious to the practical player, (the abstraction from any particular situation, which from the latitude of moves in the power of the adversary, the mind of the theorist is forced to make), we can only give helps for the reader himself to decide them.

The game cannot be better opened than by advancing the *king's pawn two squares*. If the first adventurer be threatened, the queen's pawn may move to his support. As there is danger, in general, in moving the king's bishop's pawn one square, and great effect to be derived from moving him two, the king's bishops must rarely, at the outset, move to the support of the king's pawn.—Whether a pawn or a superior piece should engage second, will depend greatly on the moves of the oppo-

site party. The player can seldom escape the inconvenience of either obstructing the pawns by the superior pieces, or interrupting the freedom of the superior pieces by the pawns, but each is to be avoided as much as possible. Where the pawns are not equal to defend each other, the other pieces must sustain* them.

In regular parties, the king's bishop is, in general, the first superior piece that is brought out. Bishops are more calculated, in the early part of the game, to make impression than knights; and as they move obliquely, are not so liable as knights to be attacked by adverse pawns, as a pawn attacking a bishop must be defended.

In gambits, the knights commonly move before the bishops; because the adverse pawn which might be troublesome, is displaced, and because their own pawn, which would be obstructed, is exchanged: but gambits are only to be learnt from particular ex-

* One piece to guard another, at Chess, must be placed so that if the piece he is designed to guard were an opponent he could take him. The protection results from the adversary's being deterred from a capture by the certainty of a reprisal. The king alone is to be guarded in a different mode, which will be explained in its place.

amples;

amples; and as we are engaged in general maxims that apply to regular parties, it is barely sufficient to mention them.

Prudence forbids precipitation in playing the superior pieces offensively; because by every one that is driven back you lose a move: but when a few pieces have been * changed, or the game is advanced, and the pawns which you intend to push will not be impeded, you may make sorties with the knights and bishops on the most unguarded of the adversaries.

The *queen* must not be moved hastily;—for offence in particular, not till some kind of method pervades the rest of your pieces—and you can guess what aspect the game is likely to assume. To put this piece in motion before you had digested a set of measures, and had a probable certainty of succeeding in them, would be entirely to misemploy her great powers.

As the *rooks*, while the game is thronged, can effect nothing worthy their attempting;

* To change or exchange pieces is to surrender one or two of your own to take one or two of the adversary's. It serves to clear the board, and enlarge the scene of action; and, when you get a piece of greater value than that lost, it increases your comparative strength. Nevertheless it is only to be done with caution, and of those pieces for which you have the least occasion.

generally speaking, it is advisable to keep them in reserve till towards the conclusion of the game. The usefulness of the rook, gradually increasing as the crisis approaches, is then very little inferior to that of the queen*.

The *king* is not to act offensively. He is to be put where he will be least open to attack; and, while a fatal one is possible, neither move nor take but with a view to his own defence. *The two points* to which every thing else is to subserve, are, *the giving chek-mate to the adversary's king*, and *the preservation of your own.*

To unfold the right mode of effecting these as fully as *bare Theory* is able to do; it will be necessary to be a little more particular.

§ 1. If you propose to castle on the king's side, the knight's, and rook's pawns must not be moved without great necessity, because the principal motive for the measure is the protection he will receive by retiring behind

* To the adversary's king stript of his attendants, the rook, with the sole assistance of his own king, is capable of giving check-mate beyond the possibility of elusion; a degree of power which no other piece besides the queen possesses.

them.

them. The rook's pawn is, however, sometimes moved a square, to prevent an adverse bishop from coming to the knight's 4th; and as the king, in castling on the queen's side, does not at the moment support the pawn which the rook leaves, the queen's rook's pawn is sometimes moved a square, both to contract the range of the adverse bishop, and to ensure its own safety.

2. The other pawns must be kept together and well supported; and not suffered to straggle forwards alone. A party of these, managed with address, may, in a future part of the game, repair the loss of a capital piece, or do some other signal service.

3. At the same time that you are concerting the attack of the adversary, endeavour, without neglecting any thing of more importance, to have your own king so circumstanced that he may castle when he pleases. Should this convenience be effected, if his not being castled be no obstruction to your other operations, let him remain at his own square, till there is a necessity for his going to the retreat secured for him. The advantage to be gained by this procedure is, that the adversary will be obliged to form two distinct systems of attack.

D 4

4. As

4. As soon as the adversary has castled, if it be on a different side of the board from that on which you have castled, or intend to castle, let your pawns opposite bear down upon his king. The queen and what other pieces you can spare, in particular the rook to whom the advance of the pawns throws open the field, must support them in this onset*.

5. Where a direct attack upon the adversary's king is impolitic or impracticable, endeavour to take, remove, or exchange those of his pieces that make an immediate attack difficult or dangerous.

6. Ineffectual checks, or checks that the adversary can easily elude, are in general to be refrained from; as they are very apt to lead to loss of move, loss of the checking-piece, and so on. Experience, however, will furnish a few cases, in which there is a propriety in giving such a check—where it will force the adversary's king into a more exposed situation—where the movement, necessary to avert it, will leave a capital piece unguarded—where, the adversary's king not having castled, nor being in a condition to do

* If the adversary castles on the same side with you, an adherence to what is contained in the first section will lead you to attack him with the superior pieces only.

so, it will force him by moving to forfeit that privilege—and where, having a piece of your own attacked that you are not able otherwise to save, it will cause the removal of some piece that impedes his escape.

7. In defending your king when closely attacked—where it will either cause the adversary to lose a move, or encrease your comparative strength; or save a piece however small; and at the same time, be a successful means of parrying the check—you should offer to make an exchange of pieces.

8. If the king be castled, the pawns forming a cordon before, or round him, should be guarded as much as possible from the brunts of the adversary.

9. Whenever, from being either reduced in number, or obliged to quit their stations, the defence afforded the king by these becomes precarious—or whenever the king is not castled at all—some of the superior pieces should be kept in readiness to contribute actively to his safety; being posted so, that where they cannot prevent, they may at least cover him from check. Their number and quality circumstances must decide. Those that operate at a distance, will not on this service be out
of

of their province ; nor will it often be found of them, as it will of the knights, that they are thereby rendered the less prepared to act offensively. The keeping, too, such pieces as the rook, the bishop, or the queen, near your own king, may sometimes cause the adversary to relax in his caution where it does not add to his security.

10. It must, however, be constantly remembered of the queen, that she must never stand in such a way before the king, as that were an adverse rook or bishop to attack her, her moving aside would leave the king in check ; because were she to be so attacked, should the rook or bishop be well guarded, and you had no piece to interpose, as it would not do to expose the king, you could no how avoid losing her for a less valuable piece.

11. Great advantages are often gained by an *ambuscade* ; which is the having one piece, a pawn for instance, so placed before another, we will say the queen, that though the adversary, on a cursory view, might seem to be safe ; yet by simply playing the piece in front, whose intervention alone keeps him
from

from it, check, single or double*, will be discovered to his king.

12. While intent on projects of offence, take care that you are not surprized yourself. Indeed every detail of a stratagem to be practised on the adversary, carries with it a tacit admonition to beware of the like from him; as every caution against a dangerous evolution, implies, "look out for an opportunity to practise it."

13. Take care that an adverse pawn does not advance upon two superior pieces, which is called forking them; knights and rooks are particularly liable to be attacked in this way, the pawns not requiring to be guarded, because the moves of those pieces do not comprehend the moves of the pawn. Thus where there is not a reciprocity in the mode of action between a smaller and a larger piece, the approach of the smaller may be very dangerous.

14. Hence it is, that unremitting vigilance must be exerted throughout the game, to prevent either of the adverse knights from

* A rook and a bishop may be placed so that the adversary's king is in check with neither; and yet by moving that nearest him forwards or sideways, he will be in check with both; and so with respect to other pieces.

checking

checking the king and queen at the same time ; because as the king can only save himself from the knight by a positive removal, the sacrifice of the involved queen would be inevitable.

15. Nor must the adversary be suffered to direct the insidious power of the knight, on any other two pieces of more importance than himself ; as the loss of one of them for the knight, or for nothing, will necessarily follow.

16. When two pieces are attacked in such a way, that one of them at least must be lost ; in deciding which to give up, you must not think so much on the difference in their worth, which may be more than counter-balanced by other circumstances, as on the particular effects which the capture of this or that is likely to have.

17. Whenever you are so well prepared for the worst, as to have two or three pawns so near the adversary's farthest rank, and so well posted, that you are almost certain of reaching it with one of them when you please ; you may be the bolder with your capital pieces—and, where you would be otherwise in doubt which to surrender, the less tenacious of retaining one of them in preference to another that is less capital.

18. Without

18. Without there should be no other way of saving the king, or no other but what would be attended with a greater disadvantage, never cover him from check by placing a superior piece in that manner, that a pawn of the adversary, by being advanced a move, could take him; lest the adversary, availing himself of the opportunity, oblige you to a losing exchange.

19. In order to have as powerful pieces as you can in play, let those that are stationed to guard some other stationary ones, be of no greater force than is necessary.

20. Where two of the adversaries are so circumstanced that you take either, similar considerations to those in the 16th section should be the grounds of decision.

21. Where an adversary is so exposed that you can take him when you please, be in no haste to snatch the prize: but see whether there be not some danger to avert, or advantage to seize, in another quarter, and let the victim alone till it be effected. It may at length be in your power to combine the piece that shall move into his square in some extensive scheme, as he may be supposed to move merely to take this piece.

22. Where an adverse pawn has advanced
to

to the square immediately before your king, do not take him, unless some consideration superior to his worth impels his removal from the board ; as an adverse pawn before the king is generally found to be a safeguard.

23. Whenever you can anticipate by calculation, that the sacrifice of such and such a piece, though it can yield no immediate requital, will yet lead to such an arrangement, as will enable you in the end to give the adversary check-mate, true policy requires the sacrifice, however great ; but before you make the surrender, take care that no veiled resources of the enemy escape your calculation.

24. Never let an over-eagerness of the victory which a superiority may promise, lead you to endanger its forfeiture by giving a stale : on the contrary, till you can give check-mate without a risk of miscarriage, always leave the adversary ample room to move.

25. Whenever you have clearly the disadvantage of the game in other respects, and yet happen to be in a position that by good management, may be turned into a stale ; you must, as your only resource, endeavour to avail yourself of it. To do this, the following case will serve as a general clue. Your king is
close

close pressed on all sides, and you have only the queen and an inferior piece left in play—take the first opportunity of playing the inferior piece so, that by its being either blocked up or lost, the king would be in a stale already if you had not the queen.—This done, with the queen keep giving incessant* check to the adversary's king, till at length, to avoid a check-mate, the adversary is forced to capture him. Your object will then be attained.

Note—Sometimes a check-mate will speedily terminate the game; sometimes it will happen that the pieces are nearly, and almost equally played away, without any decision. To the latter case, the six sections that next follow are exclusively adapted.

26. When the adversary's force is so much diminished, that your king, if in any, is in no immediate danger—and your own force is so much diminished likewise, that you can make no effective attack without him—the necessity and policy of confining the king to defence only will be superseded.

* The kings, in the course of play, may happen to be circumstanced so nearly alike, as for the adversary's to be liable to a stale at the same time with yours. This will be a very nice point indeed, and require your utmost skill and caution in checking—and now and then a temporary forbearance.

27. Among

27. Among other uses to which he may then be devoted,—you must take every opportunity of putting him in motion, where your doing so, will be the only or the best way of either gaining or preserving the move, which it is of such importance to have, that if the contest has been otherwise equally conducted, your getting the game will depend upon nothing else.

28. He may then, too, as circumstances vary, occasionally be of service, either in protecting some pawns of your own which may be more advanced than the rest, and on their passage to queen; or in taking or harrassing any adverse pawns, traversing the board with the same design.

29. The note at the bottom of page 38. respecting the rook, is a sufficient intimation that the king may, in this stage of the game, be employed in combination with another piece in giving check to his antagonist.

From the same note it is to be inferred, that if one party has only a king, and the other in addition to the king has but one piece, and that piece be a knight or a bishop, it must be a drawn game; and therefore that, next to a queen or a rook, it is best for that
piece

piece to be a pawn, from the possibility of converting him into a piece of the first power. This serves to introduce the two following

PARTICULAR CASES.

30. The adversary has the king and a pawn, and you have only the king. You will naturally endeavour to intercept that pawn—his king, if he be in any danger, will as naturally go to his assistance—this, if the king is time enough to save him, will bring them together. Though you will then have failed in taking the pawn; yet, if you can get before either to the square where the pawn must queen; by manœuvring on the first square of that file, and the second of that and the adjoining files, you will either make a drawn game, or win by a stale.

31. Upon certain contingencies, the adversary may have the king, a bishop, and a pawn, when you have only the king, without being able to beat you: which contingencies are these:—If the pawn be on a rook's file—if you can get into the square at your end of that file—if this square be of a color different from that on which the bishop moves—all

these concurring, it is even possible for you to win by a stale.

32. To conclude ; if you would have something more than a mere exemption from defeat, depending on chances, to hope for, let this rule, in connection with the others, be attentively regarded. From first to last, the changes and declensions, successively taking place in the number, value, and situation of the pieces must be noted with exactness ; and no movement at any time made till the consequences are considered. This, among other good effects, will the better enable you to conjecture what stroke the adversary may meditate, and to prepare counterplay accordingly. If closely pursued, it will at once prevent you from giving any advantage to the adversary, and from overlooking any which he may give to you.

THE initiate reader, having arrived thus far, will perhaps be impatient to make a practical essay. From that, though it may originate in a mistake, we would not withhold him. As what we design, is his progressive improvement, we do not care how soon he is convinced

convinced that he cannot make himself master of the whole at once. After he has made the experiment, we would, for his next essays, direct his attention to two or three games which we mean to detail as examples, move by move. By studying these, and noting the foregoing directions, one at a time, as the advantages of pursuing, or the effects of deviating from them are laid open, he will soon imprint the spirit of them on his memory ; and practice, either by himself, or with a friend, will imperceptibly confer on him a habit of adopting them with promptness.

Practice will also enable him to form maxims of his own for indescribable cases.

CHAP. III.

Progressive Examples.**APOLOGETIC INTRODUCTION.**

WHOEVER has marked the experiments of a novice in Chess, must have observed a propensity to a variety of moves, which, while they appear to open a field teeming with advantage, really lead to results that are disastrous. Some of these are interspersed in the following examples, and the adverse consequences with which they are pregnant traced to their source. Thus by the publication of games with notes, a plan to which Philidor led the way, the student steps by a short route on the high ground, to which the guides, who framed the artificial passage, only reached by repeated labor and experience. But a striding genius, it would seem, cannot conceive exactly what are the desiderata of a mind of less compass; and PHILIDOR left a trying distance between the level from which the inexperienced would rise, and the steps at the bottom of his ascending ladder. A professor, who is
not

not incapacitated by extraordinary powers from imagining where interposition is wanted, may supply acceptable remedies for these vacuities.

Let us now attend the pupil at the board, and conduct him through such evolutions, as may fit him to appreciate and enjoy, the enterprise and spirit of CUNNINGHAM, the brilliant promptness at resource of SALVIO, and the comprehension and foresight of PHILIDOR.

First Essay.

1.

W. KING's pawn 2 squares. (a)

B. The same.

2.

W. Kings bishop at his queen's bishop's 4th.

(b)

B. Queen's bishop's pawn 1 square. (c)

Remarks.

(a) To place the pawns in the centre, and gain room for the action of the pieces, so as not to expose the king, should be the first pursuit. This way of opening, adopted oftener than any other, consults these different intentions.

(b) The queen's pawn should not be moved, a square to support the king's pawn, without necessity, for two reasons. You obstruct your bishop by it, and if the adversary afterwards oblige you to urge it another square, you lose a move, as using two efforts for what may be done at once. It is proper, therefore, in regular parties, to bring out the king's bishop at this moment, and to keep the queen's pawn in reserve.

(c) The adversary moves this, as a prelude to changing his queen's pawn with your king's pawn, in order to have two pawns in the centre. PHILIDOR dissuades from this attempt so early, because the advance of the queen's pawn will disconcert it.

W. Queen's

3.

W. Queen's pawn 2 squares.

B. The pawn takes the pawn.

4.

W. The queen takes the pawn.

B. Queen's knight's pawn 2 squares. (*d*)

5.

W. King's bishop at his queen's knight's 3d.

B. Queen's bishop's pawn 1 square. (*e*)

6.

W. The bishop takes the king's knight's pawn
and gives check. (*f*)

B. The king takes the bishop.

Remarks.

(*d*) This is the first step of a deviation which promises speedy trophies, and yet conducts to failure. The advance of the knight's pawn is seldom beneficial at the beginning of the game; and it should be followed by a preparation to secure the rook.

(*e*) This is a perseverance in a course of annoyance begun too hastily.

(*f*) You might have offered check-mate, by placing your queen at his queen's 3d, but then he would have pushed his queen's bishop's pawn upon your bishop. You would have obtained, what you will now obtain, a rook and a pawn for a bishop;—with this difference, that his king would have retained the privilege of castling, and, with it, facilities to attack your queen which are now abridged.

E 4

W. The

7.

W. The queen gives check at the adverse queen's 4th. (*g*)

B. The king at his square.

8.

W. The queen takes the rook.

B. Queen's knight at his queen's bishop's 3d. (*h*)

9.

W. Queen's rook's pawn 2 squares. (*i*)

B. The queen gives check at her rook's 4th. (*k*)

10.

W. Queen's bishop's pawn 1 square.

B. King's knight at his king's 2d.

11.

W. Queen's bishop at his king's bishop's 4th. (*l*)

B. The king at his bishop's 2d.

Remarks.

(*g*) That arrangement of pieces which allows you, by taking a pawn with a bishop, to draw the adverse king where you can check him, and at the moment attack a piece, should be made where it can.

(*h*) He designs to force your queen, and it will require unremitting address to extricate her.

(*i*) You propose, by this, to establish a communication between your queen and rook.

(*k*) He gains a move by the check, and the ambush on the rook prevents you from taking the pawn.

W. King's

12.

W. King's knight at his bishop's 3d. (*l*)B. The queen at her knight's 3d. (*m*)

13.

W. The pawn takes the pawn.

B. Queen's bishop at his knight's 2d. (*n*)

14.

W. The knight gives check at the adverse king's 4th.

B. The knight takes the knight.

15.

W. The queen takes the pawn. (*o*)

B. The queen takes the queen.

16.

W. The rook takes the queen. (*p*)

B. The bishop takes the pawn.

Remarks.

(*l*) You bring out these two pieces in order to displace his knight.

(*m*) To enable him to move his bishop upon your queen.

(*n*) Though not an avenue of retreat is open to your queen, you need not wish a step to be recalled.

(*o*) If your bishop take the knight you lose the game.

(*p*) The exchanges from the 14th to the 17th move, leave the adversary a piece more than you; but in possessing a passed pawn and pieces better situated, you have the real superiority.

W. The

17.

W. The bishop takes the knight.

B. The bishop takes the knight.

18.

W. The bishop at the adverse queen's bishop's
2d. (*q*)B. The knight at his queen's bishop's square.
(*r*)

19.

W. Queen's rook at the adverse queen's rook's
square.B. King's bishop at his king's 2d. (*s*)*Remarks.*

(*q*) Had you taken the pawn with the rook, the adverse king by coming in contact with your rook and bishop would have secured one of them; and had you castled, the adverse bishop, menacing two points at your queen's 3d, would have forced you either to surrender the passed pawn gratis, or to resign a rook for a bishop.—Your bishop in this position is ready to support your pawn in two of its stages.

(*r*) The adversary's pieces confine one another, and it is partly to remedy this, and partly to intercept your pawn, that the knight moves. His attack on your rook is purely incidental.

(*s*) That his rook may protect the knight.

W. Queen's

20.

W. Queen's rook at the adverse queen's knight's square. (*t*)

B. King's rook at its king's square. (*u*)

21.

W. The king castles. (*v*)

B. Queen's bishop at his king's bishop's 4th.

22.

W. King's rook at its king's square. (*w*)

B. The queen's pawn 2 squares. (*x*)

Remarks.

(*t*) Still you must not castle; and if you venture the march of the pawn, his queen's bishop will assail your queen's rook and your king's knight's pawn. To seat your rook out of the range of his bishop is the only proper move.

(*u*) His rook was in an uneasy situation; now the knight, on vaulting out, will not expose it to capture without equivalent.

(*v*) Had you pushed the pawn, he might have gained the ascendancy by discovering check.

(*w*) Your pawn, were it pushed now, would cost him a piece; but this momentary delay will not allow him to amend his situation, and you improve your's by placing the rook here.

(*x*) It would be an endless undertaking to exhibit all the back-games which a novitiate might desire on this party: but one is subjoined on this move, in which the adversary brings out the knight to the rook's 2d.

W. First

23.

W. The first pawn in the knight's file, 1 square.

B. The knight takes the pawn.

24.

W. The rook takes the knight. (y)

B. The king's bishop at his king's knight's 4th. (z)

25.

W. The rook takes the rook.

B. The king takes the rook.

Remarks.

(y) The game approaches a regular appearance, but the whites have, visibly, been managed the best. With five pawns to four, and the difference between a rook and a bishop, the game is virtually decided: but as an antagonist is at liberty to try every expedient, to protract and palliate, in expectation of your committing an oversight, it may not be altogether useless to continue the notation of the moves, though probably PHILIDOR would close it here. Unless a player is already accomplished, he will require particular instructions, for conducting the conclusions of parties, as well as the openings.

(z) Had he let you seat your rook at his queen's knight's 2d. before he offered this exchange, he would have lost a piece.

W. The

26.

W. The rook at the adverse queen's knight's 4th.

B. King's bishop at the adverse queen's bishop's square. (aa)

27.

W. The rook takes the pawn.

B. The bishop takes the pawn.

28.

W. The rook takes the pawn.

B. Queen's bishop at his king's 3d. (bb)

29.

W. King's rook at the adverse king's 4th. (cc)

B. The king at his queen's 2d.

Remarks.

(aa) Whatever course he adopts, he must lose a pawn.

(bb) You want a move in order to save your pawn; he, therefore, very properly attacks your rook, which might occasion you to lose a move.

(cc) When you have a rook and a bishop against two bishops, the best way to prevent the rook from being dislodged or embarrassed, is to play it in the field of your own bishop, this is one reason for the present step; another is, by attacking his bishop to gain a move; a third, to abridge the area in which his king moves, and keep on his ground an escort for your pawns.

W. The

30.

W. The bishop at the adverse queen's rook's 4th.

B. The king at his queen's 3d.

31.

W. King's bishop's pawn 2 squares.

B. King's knight's pawn 1 square. (*dd*)

32.

W. The bishop gives check at his queen's knight's 4th.

B. The king at his queen's 2d.

33.

W. The king at his bishop's 2d.

B. King's rook's pawn 1 square.

34.

W. The king at his bishop's 3d. (*ee*)

B. King's bishop at the adverse queen's bishop's square.

Remarks.

(*dd*) Reduced to the defensive, he obstructs for the present, the progress of your pawn on this wing, as he does of the other.

(*ee*) If you were to attempt to force his bishop with your king, he would keep you from passing, by checking with his queen's bishop, and you would lose a move.

W. King's

35.

W. King's knight's pawn 2 squares. (*ff*)

B. King's knight's pawn 1 square

36.

W. King's bishop's pawn 1 square.

B. The bishop at his king's knight's square.

(*gg*)

37.

W. King's bishop's pawn 1 square.

B. King's bishop at the adverse king's bishop's 4th.

38.

W. The rook gives check at the adverse king's 2d.

B. The king at his queen's bishop's 3d.

39.

W. King's bishop's pawn 1 square. (*hh*)

B. The bishop takes the pawn.

Remarks.

(*ff*) If you were to attempt to force his bishop by placing your rook at your king's 2d, he would bring his queen's bishop to your queen's knight's 3d. and you would lose a move.

(*gg*) If he had stopped at the bishop's 2d, you might have taken him by giving check.

(*hh*) If you were to use any effort to defend the rook's pawn, your king would be liable to assault from both his bishops, and you would lose a number of moves,

W. The

40.

W. The rook takes the bishop.

B. The bishop takes the pawn.

41.

W. The rook gives check at the adverse king's bishop's 3d.

B. The king at his queen's knight's 4th.

42.

W. The rook takes the pawn.

B. The bishop at the adverse king's bishop's 4th.

43.

W. The king at his 4th square. (ii)

B. The king at the adverse queen's bishop's 4th.

44.

W. The rook gives check at the adverse queen's bishop's 3d.

B. The king at his queen's knight's 4th. (kk)

Remarks.

(ii) You may win the game without queening either of your pawns. Even with a decisive superiority, it requires a familiar acquaintance with the board to take those stations, which will bring the game to a conclusion without any tedium.

(kk) In any other course he could take, the result would equally correspond with the power of your pieces.

W. The

45.

W. The king at the adverse queen's 4th.

B. The bishop at the adverse king's 3d.

46.

W. The bishop at the adverse king's 2d.

B. The king at his queen's rook's 4th.

47.

W. The king at his queen's bishop's 4th.

B. The bishop at his queen's knight's 3d.

48.

W. The bishop gives check at his queen's knight's 4th.

B. The king at the adverse rook's 4th.

49.

W. The bishop at the adverse queen's bishop's 4th. (//)

B. The bishop takes the bishop.

50.

W. The rook gives checkmate.

Remarks.

(//) Were you to take the bishop, he would win by a stale. This example will convey a picture of the situation called a stale, should the description at the beginning of the book not be sufficiently clear.

BACK GAME.

On the Twenty-second Move of the Black.

POSITION OF THE PIECES.

White. The king at his knight's square ; four pawns at the original places of the queen's knight's, king's bishop's, king's knight's, and king's rook's pawns ; a pawn at the queen's bishop's 3d ; a pawn at the adverse queen's knight's 4th ; a rook at the king's square ; a rook at the adverse queen's knight's square ; a bishop at the adverse queen's bishop's 2d.

Black. The king at his bishop's 2d ; three pawns at the original places of the queen's, king's knight's, and king's rook's pawns ; a pawn at the queen's bishop's 4th ; a rook at the king's square ; a bishop at the king's 2d ; a bishop at the king's bishop's 4th ; a knight at the queen's bishop's square.

To save the reader the trouble of playing over the beginning of the party, this position is stated ; to which he may recur as the basis of the two aftergames.

22.

B. Queen's knight at the queen's rook's 2d.

23.

W. The rook takes the rook.

B. The king takes the rook.

W. First

24.

W. First pawn in the queen's knight's file
1 square.

B. The knight at his queen's bishop's 3d.

25.

W. First pawn in the queen's knight's file
1 square.

B. Queen's pawn 2 squares. (a)

26.

W. Queen's knight's pawn 2 squares. (b)

B. The pawn takes the pawn. (c)

27.

W. The pawn takes the pawn.

B. Queen's bishop at the adverse queen's
3d. (d)

W. The

Remarks.

(a) As it is material to be versed in the involutions of the ends of parties, an aftergame shews what should be the counterstep in case his king move.

(b) You may at once gain a knight for the pawn by pushing it; or you may have a bishop and pawn for the adventurer, by placing your bishop at his queen's 3d. The situation authorises you to forego each of those advantages, and reach at greater.

(c) His king moves at this place in the second aftergame; and his bishop, in the third.

(d) Neither his knight nor bishop can take your rear pawn, because one would discover check, and

28.

W. The rook at his queen's bishop's square.

B. Queen's bishop at his queen's rook's 3d.

29.

W. The rook takes the knight.

B. The bishop takes the pawn. (e)

30.

W. The rook at the adverse queen's knight's 3d.

B. Queen's bishop at his square.

31.

W. The rook at the adverse queen's knight's square.

B. The king at his queen's 2d.

32.

W. The bishop at his king's knight's 3d.

B. Queen's pawn 1 square.

Remarks.

the other would let your pawn in the van make a queen. His bishop is placed here to prevent the second of your double pawns from dislodging his knight, and to be in readiness to attack the first.

(e) He has lost nothing by pushing his queen's pawn, because if that pawn was at its original square, he must take the pawn on the eve of promotion, and let the rook escape.

W. The

33.

W. The king at his bishop's square. (*f*)B. King's bishop at his queen's square. (*g*)

34.

W. The king at his 2d square.

B. King's bishop at his queen's bishop's 2d.

35.

W. The rook at the adverse queen's rook's square.

B. The bishop takes the bishop.

36.

W. The king's bishop's pawn takes the bishop.

B. Queen's bishop at his queen's knight's 2d.

37.

W. The rook at the adverse queen's rook's 4th. (*h*)

B. The bishop takes the pawn.

Remarks.

(*f*) If you were to suffer his pawn to advance without keeping a check upon him, the event might be very disastrous, and you cannot have a better opportunity for bringing out your king,

(*g*) His king cannot move forward without losing a bishop, and his queen's bishop is totally confined: this is his best move,

(*h*) The pawn which you give up is of no value; and by placing your rook here, you prevent his king from passing to save his pawn in the middle of the board.

38.

W. The king at his queen's 3d.

B. The bishop at his queen's knight's 2d.

39.

W. The king takes the pawn.

B. The king at his queen's bishop's 3d.

40.

W. The king at his queen's bishop's 4th. (i)

B. The bishop at his square.

41.

W. The rook at the adverse king's 4th.

B. The bishop returns to his knight's 2d.

(k)

42.

W. The pawn gives check.

B. The king at his queen's 3d.

43.

W. The rook at the adverse queen's bishop's 4th.

B. The queen's bishop at the adverse king's 4th.

W. The

Remarks.

(i) If you give check with the pawn you lose him: but you might leave the rook and pawn, which would be quite unassailable, and employ your king in taking the adverse pawns; and then promote a pawn on that wing where the obstruction should be least.

(k) As you keep his king from passing to attack your pawns, and as you can by placing your pieces upon

44.

W. The pawn 1 square.

B. King's knight's pawn 1 square.

45.

W. The rook at the adverse queen's bishop's
2d.

B. The bishop gives check.

46.

W. The king at the adverse queen's knight's
4th.

B. King's rook's pawn 2 squares.

47.

W. The rook at the adverse king's knight's
2d.

B. The bishop gives check.

48.

W. The king at the adverse queen's rook's
3d.

B. The king at his queen's bishop's 4th.

49.

W. The pawn 1 square.

B. The bishop takes the pawn.

50.

W. The rook takes the bishop.

Remarks.

upon the black squares, render his bishop a mere nullity, he cannot beguile the lingering interval before defeat, with any operation of the least promise.

His pawns may be swept from the board in two moves ; but as you may checkmate with the king and rook, it is quite unnecessary to take them, unless in prosecuting that summary mode of decision, they should be in the way of your pieces.

FIRST

FIRST AFTERGAME OR VARIATION.

On the Twenty-fifth Move of the Back Game ; page 67.

25.

- W. The pawn at the adverse knight's 2d.
B. The king at his bishop's 2d.

26.

- W. Queen's bishop's pawn 1 square. (a)
B. Queen's bishop at the adverse queen's
bishop's 2d. (b)

27.

- W. The rook at his queen's rook's square.
B. The bishop takes the pawn.

Remarks.

(a) Your course varies entirely with his. As you intend to put your rook at the adverse queen's rook's 3d, you dispose your pawns so as to preclude his bishop from commanding that square.

(b) You would have advanced your queen's bishop's pawn a square, had his bishop stopped at your queen's 3d ; therefore he can do nothing better than attack your pawn.

W. The

28.

W. The rook at the adverse queen's rook's 3d.

B. King's bishop at his 3d square.

29.

W. The rook takes the knight.

B. The pawn takes the rook.

30.

W. The pawn makes a queen.

B. First of the double pawns 1 square.

31.

W. The queen at the adverse queen's knight's 2d. (c)

B. The king at his knight's 3d.

32.

W. The queen takes the pawn.

B. The king at his bishop's 4th.

33.

W. The queen gives check at the adverse queen's 4th.

B. The king at his knight's 3d.

Remarks.

(c) The only thing that could give you any trouble would be the capture of your queen's bishop's pawn by the adverse bishop, making way for his pawn to go to queen ; and that this move prevents.

W. King's

34.

W. King's knight's pawn 2 squares.

B. King's rook's pawn 1 square.

35.

W. The bishop at the adverse queen's square.

B. The bishop takes the bishop. (*d*)

36.

W. The queen gives checkmate.

Remarks.

(*d*) Were he to leave his bishop to be taken, he would not lose so soon; but as no one who has consulted the preceding examples, can want instructions to proceed, he is made to seize this unprofitable prize, to shorten the game.

SECOND AFTERGAME OR VARIATION.

On the Twenty-sixth Move of the Back Game ; page 67.

26.

W. Queen's knight's pawn 2 squares.

B. The king at his queen's 2d.

27.

W. The rook takes the bishop. (a)

B. The king takes the rook.

28.

W. Second pawn in the knight's file 1 square.

B. The king at his queen's 2d.

29.

W. King's bishop at his king's knight's 3d.

B. The knight moves any where.

30.

W. The pawn makes a queen.

Remarks.

(a) The principle of these aftergames is, that when the adversary is exposed at several points, and anticipates your design on one, you wave it, and attack him on another. Thus his intended defence, from your forbearing to exhaust your efforts on his most guarded quarter, becomes a lost move to him, and makes him weaker.

THIRD AFTERGAME OR VARIATION.

The Second on the Twenty-sixth Move; page 67.

26.

W. Queen's knight's pawn 2 squares.

B. Queen's bishop at the adverse queen's 3d.

27.

W. The bishop at the adverse queen's 3d.

B. The king at his queen's 2d. (a)

28.

W. The bishop takes the bishop.

B. The bishop at his queen's rook's 3d. (b)

29.

W. The bishop takes the pawn.

B. The bishop takes the pawn.

30.

W. Queen's knight's pawn 1 square.

B. The knight at his queen's rook's 4th.

31.

W. The rook gives check.

B. The king at his queen's square.

32.

W. The rook takes the pawn.

Remarks.

(a) If his queen's bishop moves to his rook's 3d, your pawn takes his pawn; then were he to take your advanced pawn, it would cost two bishops.

(b) If his pawn take yours, the reprisal is made by your bishop.

The

The foundation for the defeat of the black was laid at the *fifth* move; the Editor has not introduced, with design, in the game, any injudicious measure after that period; and, in each back-game, after the hingeing move, (which may have a comparative superiority or inferiority, according to the event, to some other move,) he has adopted for both parties that course, which, on consideration, seemed the best. On several critical occasions, it will still, however, be an improving exercise to the reader, to try whether more availing parries or impressive strokes may not be made. On these experiments the novitiate will decide with caution, because, were he to move the whites not so well, and the blacks more than proportionally worse, the necessary consequence might lead him to think that he had conducted the former better; and if the play on one side be considerably varied, the counterplay must be shaped on an appropriate change of design.

FIRST SCALE OF POWERS.

The introductory chapter classes the pieces in the order of their relative values: but nothing is there added of the ratio in value, which two or three inferior pieces bear to a superior, or two superior; as the introduction of minute discriminations, before the attainment of some practical knowledge, might have perplexed the reader. As, however, situations occur on the board, in which it is necessary that the most critical calculations of force should be consulted; and as the propriety of accepting or declining some exchanges depends on punctilious considerations; it is thought proper to give, as a prelude to the remaining examples, the following scale:

2, pawn		15, rook
12, knight		28, queen
14, bishop		9, king

With respect to qualification for attack and defence, facility of transposition and extent of action, the powers of the different pieces are to each other in this proportion.

The values of all the pieces, except the pawn and king, are commensurate with their powers.

The

The nature of the game puts the king's value above competition.

The value of every pawn, (taking into the account the possibility of his becoming the most powerful piece, and the option which there generally is of preventing that at the last extremity, by resigning a smaller,) is at his original square about 4. The value of a pawn can scarcely ever be less than 4, and it may attain all degrees of value from 4 to 28 by position.

SECOND SCALE OF POWERS.

In the foregoing estimate, of the five superior pieces the highest force is taken; that is to say, each is supposed to be in that part of the board where its sphere of action is largest: assuming, however, that in play the probability of their occupying any given square is equal, their powers will be,

2,	pawn
$9\frac{1}{4}$,	knight
$9\frac{3}{4}$,	bishop
15,	rook
$23\frac{3}{4}$,	queen.

The pawn's chance of promotion makes his value about $3\frac{3}{4}$.

It

It will be perceived, that by this scale, the relative powers of the pawn and rook, with respect to each other, remain as before ; while with respect to the other pieces, that of the former is trivially, and that of the latter, greatly enhanced.

In finding both scales, the part of the board within the sphere of each respective piece, is supposed to be unoccupied.

For the vaulting motion of the knight, and his property of attacking the queen without being guarded, 3 is added to his power otherwise deduced.

As the player cannot always put the pieces where their range of action will be the most extensive, the latter scale is the safer to be adopted, as a datum from which to estimate their values ; in balancing one piece against two pieces, two against three, previously to suffering or effecting such a kind of exchange.

This theoretical calculation seems to agree with the practical statement of the powers of pieces in the second volume, as far as that goes ; and may assist to obtain the force and ratio, of many combinations and oppositions not to be found there.

Second Essay.

THE BLACK MOVING FIRST.

1.

B. King's pawn 2 squares.

W. The same.

2.

B. King's bishop at his queen's bishop's 4th.

W. The same.

3.

B. The queen at the adverse king's rook's 4th. (a)

W. The queen at her king's 2d. (b)

B. King's

Remarks.

(a) The movements of the blacks are not proposed for imitation : but as the course to be pursued by one player depends in a great measure on that pursued by the other ; these examples are given that the tyro might not be surprised into a defeat, or uncompensated loss, if an opponent should adopt this step—a step of a fundamental kind, and influencing the aspect of the game materially.

(b) She thus prevents the adversary, as well from taking the king's, as from taking the bishop's pawn.

The reader will perceive that the game might be finished in four moves, which is the earliest termination it can well be made to receive, and is called the *Scholar's Mate*.

The

4.

B. King's knight at his bishop's 3d. (c)

W. Queen's pawn 1 square.

5.

B. King's knight at the adverse king's knight's 4th. (d)

W. King's knight's pawn 1 square. (e)

6.

B. The bishop takes the pawn, and gives check. (f)

W. The queen takes the bishop.

7.

B. The knight takes the queen.

. W. The pawn takes the queen.

B. The

Remarks.

The game may indeed be finished by the second move of the second player; but there requires so much fatuity to permit this, that it has the name of the *Fool's Mate*.

(c) He brings two of his pieces to bear upon your king's pawn.

(d) He brings three of his pieces to bear upon your king's bishop's pawn.

(e) PHILIDOR says that the king's knight *may* be moved here. It will appear that it *ought*. After marking the result of this process, see the variation.

(f) If the black adopt this play, PHILIDOR's direction is, to take with the queen, and you will gain a

G 2

piece:

8.

B. The knight takes the rook. (*g*)W. King's knight at his bishop's 3d. (*h*)

9.

B. Queen's pawn 1 square.

W. Queen's bishop at his king's 3d. (*i*)*Remarks.*

piece: but there leaves this branch of the play, as if victory were easy. It is fair to conclude, that, calculating on gaining a piece, he did not weigh other circumstances, nor carry the experiment farther.

(*g*) Let us review the board, and balance the forces. Reckoning his knight as lost, you have no advantage. His knight, rated at $9\frac{1}{2}$, and his bishop at $9\frac{1}{2}$, make 19.—Set down against these, for your rook 13, for your pawn $3\frac{1}{2}$. It appears that the gain of a piece is merely nominal. As you have a pawn doubled in the worst manner, and must lose some moves to take his knight, perhaps no play could substantiate any superiority of situation on your part.

(*h*) If you were to proceed to take his knight with your king, that piece would get into an embarrassed situation; by his moving his queen's knight's pawn 1 square, seating his bishop on the great diagonal, and then moving his king's bishop's pawn two squares.

(*i*) Were you to attack his rook's pawn, or his rook, with your knight, you would lose moves, or have your knight forced.

B. King's

10.

B. King's rook at his king's bishop's square. (*k*)W. Queen's knight at his queen's 2d. (*l*)

11.

B. King's bishop's pawn 2 squares.

W. The pawn takes the pawn. (*m*)

12.

B. The bishop takes the pawn.

W. The king at his 2d square. (*n*)

13.

B. Queen's bishop's pawn 1 square.

W. The rook takes the knight.

14.

B. Queen's pawn 1 square.

W. King's bishop at his queen's knight's 3d.

B. The

Remarks.

(*k*) If he had castled at this juncture, his bishop's pawn, which is to make an opening for his rook, could not have moved.

(*l*) Your pieces are moved out that your rook may take his knight, and to prevent the knight's escape, should the adverse rook's action open on the bishop's file.

(*m*) Had you suffered him, either to take with his pawn, or to push it on your bishop, the danger of his approaches would have been greater.

(*n*) Had you castled, he would have attacked your knight with his bishop;—the obvious conse-

15.

B. The bishop at the adverse king's knight's 4th.

W. King's rook's pawn 1 square.

16.

B. The bishop at his king's rook's 4th. (*o*)

W. The rook at his king's bishop's square.

17.

B. Queen's knight at his queen's 2d.

W. The king at his square. (*p*)

18.

B. King's rook's pawn 1 square. (*q*)W. Queen's bishop's pawn 2 squares. (*r*)

19.

B. Queen's pawn 1 square.

W. Queen's bishop at his king's knight's square. (*s*)*Remarks.*

quence would be, that you could not take his knight without surrendering your own.

(*o*) He retreats because his object is, not to exchange piece for piece, but to gain a piece.

(*p*) You frustrate his design of obtaining your knight by accumulated attacks, by taking this opportunity to withdraw your king.

(*q*) To prevent your knight from entering his game.

(*r*) This necessarily either breaks his pawns, or leads them to be advanced in a less systematic order.

(*s*) Had your bishop halted at the second square you would have lost a knight.

B. The

20.

B. The king castles.

W. Queen's bishop at his king's rook's 2d.

21.

B. Queen's rook at its king's square.

W. King's knight at his square. (t)

22.

B. The rook takes the rook.

W. The knight takes the rook.

23.

B. The knight at his queen's bishop's 4th.

W. King's bishop at his queen's bishop's 2d.

24.

B. King's pawn 1 square.

W. The pawn takes the pawn.

25.

B. The knight takes the pawn.

W. The bishop takes the knight.

26.

B. The rook takes the bishop and gives check.

W. The king at his bishop's 2d.

Remarks.

(t) Though this is not a commodious place for the knight, yet you had better displace him with disadvantage, than let two or three pieces be employed merely to guard him.

G 4

B. The

27.

B. The rook takes the pawn.

W. King's knight at his 3d square.

28.

B. The bishop takes the knight.

W. The king takes the bishop.

29.

B. The rook takes the pawn and gives check.

W. The king at his 2d square. (*u*)

30.

B. Queen's bishop's pawn 1 square. (*v*)

W. The bishop at the adverse king's 4th.

31.

B. King's knight's pawn 2 squares.

W. Queen's knight's pawn 2 squares.

32.

B. The queen's pawn gives check.

W. The king at his queen's 2d.

33.

B. The pawn takes the pawn.

W. The knight at his king's 3d.

B. King's

Remarks.

(*u*) Had you moved your king to his 4th square, he would have pushed his pawn—resigned his rook for the bishop, to draw away the knight—and made a queen.

(*v*) It was not proper for him to push his most advanced

34.

B. King's rook's pawn 1 square.

W. The king takes the pawn.

35.

B. King's knight's pawn 1 square.

W. The king at his 2d square.

36.

B. King's knight's pawn 1 square.

W. The king at his bishop's square.

37.

B. King's rook's pawn 1 square.

W. The king at his knight's 2d.

38.

B. The rook gives check.

W. The king at his bishop's 3d.

39.

B. The rook takes the pawn.

W. The king at his knight's 4th.

40.

B. King's knight's pawn 1 square. (w)

W. The bishop at his king's rook's 2d.

Remarks.

vanced pawn; he therefore supports him, that you might not obtain a pawn by playing at double points with your bishop.

(w) The black could win now by pushing his pawn on the queen's side: but it may tend to improvement to play, as if he had those only on the king's side to depend upon.

B. The

41.

B. The rook at the adverse king's 2d.

W. The king at his bishop's 3d.

42.

B. The rook at the adverse queen's 2d.

W. The knight takes the pawn.

43.

B. The rook's pawn 1 square.

W. The white must lose either the bishop or the knight; and, in other respects, has so evidently lost the game, that it is unnecessary to point out how another move should be taken.

VARIATION

VARIATION

On the Fifth Move of the White; page 83.

5.

B. King's knight at the adverse king's knight's 4th.

W. King's knight at his bishop's 3d. (a)

6.

B. The bishop takes the pawn and gives check.

W. The queen takes the bishop.

7.

B. The knight takes the queen.

W. The knight takes the queen.

8.

B. The knight takes the rook.

Remarks.

(a) When the adversary perseveres in the precipitately hostile course consequent on the attempt to give the scholar's mate, this seems to be the best defence. It will oblige him to retreat, or to take the pawn at a great disadvantage.

Your pieces will not, as in the preceding example, on entering into action, be obliged to lodge on weak points; and if it should be necessary

necessary to take the knight with the king, that most important piece will be in a secure place. It should be observed, however, that as the adversary in the last party carefully avoided moving out his knight that he might not spread your doubled pawns; so he may now take that way of surrendering the knight, merely to double them. Still they will be more in the way of service, as well as protection, than in the last example, and on a better file.

Second Essay Continued.

BACK GAME.

On the Seventeenth Move of the White.

POSITION OF THE PIECES.

White. The king at his 2d square ; pawns at the original places of the queen's rook's, queen's knight's, and queen's bishop's pawns ; a pawn at the queen's 3d ; a pawn at the king's rook's 3d ; a pawn at the same rook's 4th ; a bishop at the queen's knight's 3d ; a bishop at the king's 3d ; a knight at the queen's 2d ; a knight at the king's bishop's 3d ; a rook at the king's bishop's square.

Black. The king at his square ; pawns at the original places of the queen's rook's, queen's knight's, king's rook's, and king's knight's pawns ; a pawn at the queen's bishop's 3d ; a pawn at the queen's 4th ; a pawn at the king's 4th ; a bishop at the king's rook's 4th ; a knight at the queen's 2d ; a rook at the king's bishop's square ; a rook at the queen's rook's square.

W. Queen's

17.

W. Queen's bishop's pawn 2 squares. (a)

18.

B. King's pawn 1 square. (b)

W. The pawn takes the pawn.

19.

B. The pawn takes the pawn.

W. The knight takes the pawn.

20.

B. The knight at his king's 4th.

W. Queen's knight at his queen's 2d. (c)

21.

B. The king castles.

W. The bishop takes the pawn. (d)

22.

B. The queen's rook takes the knight.

W. The king takes the rook.

Remarks.

(a) As the king retires not from the ambuscaded check, the adversary can oblige you to lose a piece.

(b) He before pushed his queen's pawn upon your bishop; his play changes with yours; nothing is to be done by routine.

(c) You would gain but a pawn for a knight by giving check; you will have the same alleviation of loss this way, and escape a proportion of inconvenience.

(d) As no endeavour to save a piece can avail, you take his pawn.

B. The

23.

B. The rook takes the knight. (e)

W. The rook takes the rook.

24.

B. The knight takes the rook, and gives check.

W. The king at his queen's bishop's 3d.

25.

B. The knight takes the pawn.

The black may win by changing one pawn on the king's side,—and passing the other.

Remarks.

(e) His rook would be in a precarious situation, were he to take with one of the other pieces.

It appears from these results, that the rook, the second piece in power, is not superior to the knight and bishop in the slight degree at which it has been prevalent to rate it, but very materially so ; and as the queen is felt in play to be equal to any two pieces, except two rooks ; so the rook is not to be set down as merely equal to counteract some other piece, but as having a more efficient operation in proportion to its range of action, though something auxiliary is wanting to make it
equal

equal to two smaller pieces. In prosecuting practical experiments or the relative force of various combinations, it has sometimes occurred to the EDITOR, that a very interesting game might be constructed, by leaving the pieces on one side of the board, with their present names and figure; and by making those on the other entirely different, both in power and mode of action; taking care that the aggregate force should be precisely equal; in the same manner as two armies, each with descriptions of force which the other were without, might theoretically be competent to opposition, without giving ground. Perhaps, friendly battles, in this novel field, might tend more to communicate habits of mental resource, than the present game.—The Editor disclaims, for his own part, any intention of pursuing the suggestion. Few probably would be disposed to undertake to balance the different forces appositely, which would involve some difficult problems.

Third Essay.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. King's bishop at his queen's bishop's 4th.

B. Queen's knight at his queen's bishop's

3d. (a)

3.

W. Queen's bishop's pawn 1 square.

B. King's rook's pawn 1 square. (b)

4.

W. Queen's rook's pawn 1 square. (c)

B. King's knight's pawn 1 square.

5.

W. Queen's pawn 2 squares.

B. The pawn takes the pawn.

W. The

Remarks.

(a) To attack your queen's pawn, or your bishop, as the play may require.

(b) He permits you to place two pawns in the centre, proposing afterwards to break them. It will be difficult to keep them entire, as his scheme rests on calculation. His rook's pawn moves to preclude your queen's bishop from his knight's 4th.

(c) Few players meeting with the mode of opposition, which the adversary attempts, would hesitate

VOL. I.

H

to

6.

W. The pawn takes the pawn.

B. King's bishop at his knight's 2d. (*d*)

7.

W. King's knight at his bishop's 3d.

B. Queen's pawn 1 square.

8.

W. King's rook's pawn 1 square. (*e*)B. Queen's bishop at his queen's 2d. (*f*)

9.

W. Queen's knight at his bishop's 3d. (*g*)

B. King's knight at his king's 2d.

Remarks.

to push the queen's pawn at this place, yet it would be wrong. Vide the first Variation. His move of the queen's rook's pawn to prevent his bishop from giving check, should be first adopted; then you may plant your pawns in the centre, without any inconvenience.

(*d*) Attacking your queen's pawn with two pieces.

(*e*) Were you to suffer his queen's bishop to attack your knight, his game would be much stronger.

(*f*) That his queen's knight may be *at liberty* to attack your king's bishop, without being lost by a check from your queen.

(*g*) The adversary cannot place his queen at his king's 2d, without being subject to have several pieces embarrassed by the action of this knight.

W. Queen's

10.

W. Queen's bishop at his king's 3d. (*h*)

B. The king castles.

11.

W. The queen at her 2d square.

B. The king at his rook's 2d.

12.

W. The king castles on his queen's side. (*i*)

B. Queen's knight at his rook's 4th.

13.

W. King's bishop at his rook's 2d.

B. Queen's knight's pawn 1 square.

14.

W. Queen's rook at his king's bishop's square.

B. Queen's bishop's pawn 1 square.

15.

W. King's rook's pawn 1 square.

B. Queen's bishop at his king's 3d.

Remarks.

(*h*) Were you to place your queen at her knight's 3d, attacking two of his pawns, he would offer you the less valuable, which you could not take without losing one of yours in the centre. Vide the second Variation.

(*i*) Though your pieces are considerably advanced on your own field, they cannot at present enter his game with any advantage. You castle on this side, with a view to carry a greater disposable force against his king.

H. 2

W. The.

639794 A

16.

W. The king at his queen's knight's square.
(*k*)

B. The bishop takes the bishop.

17.

W. The king takes the bishop.

B. Queen's knight at the adverse queen's
bishop's 4th.

18.

W. The queen any where so as to protect the
bishop.

B. The knight takes the bishop. (*l*)

19.

W. The queen takes the knight.

B. King's bishop's pawn 2 squares.

Remarks.

(*k*) This seems the best of several alternatives. Were you to push the queen's knight's pawn 1 square, his bishop would take it. Were you to push that pawn two squares, your king would be exposed, without deriving any certain advantage. Had you taken his bishop, his pawns would have united in the centre, and had you pushed your queen's pawn upon his bishop, he would have had two pawns for one.

(*l*) The removal of this bishop is a considerable relief to him.

W. King's

20.

W. King's rook at its 2d square. (*m*) .B. The pawn takes the pawn. (*n*)

21.

W. The knight takes the pawn.

B. The knight at his king's bishop's 4th.

22.

W. The queen's knight gives check. (*o*)

B. The pawn takes the knight.

23.

W. The pawn takes the pawn, and discovers check from the rook.

B. The king at his knight's square.

24.

W. The queen gives check at the adverse king's 3d.

B. The rook covers the check.

Remarks.

(*m*) You cannot preserve your pawns from dispersion; therefore, you prepare to attack his king.

(*n*) He accomplishes his design of breaking your centre, but with the accumulation of circumstances round his position, equally adverse to his security.

(*o*) This is a bold species of play; but you may confide in obtaining, at least an equivalent for the sacrificed knight.

H 3

W. The

25.

W. The queen takes the pawn.

B. The king at his bishop's square.

26.

W. The king's rook at the adverse rook's 2d.

B. The queen at her 2d square.

27.

W. The queen's rook at its king's rook's square.

B. The queen's rook at its king's square. (*p*)

28.

W. King's knight's pawn 2 squares.

B. Queen's rook at its king's 3d. (*q*)

29.

W. The queen at the adverse rook's 4th.

B. The knight takes the pawn.

30.

W. The rook takes the bishop.

B. The rook takes the rook. (*r*)*Remarks.*

(*p*) Did not his queen's rook remove, that piece and his bishop would be lost for your king's rook.

(*q*) Had he forced you to change queens, by giving check, you would have gained a piece,—and the complete command of the play.

(*r*) If instead, his knight take yours, you will soon give checkmate.

W. The

31.

W. The queen at the adverse king's rook's square, giving check.

B. The rook covers the check.

32.

W. The queen takes the knight.

B. Queen's pawn 1 square.

33.

W. The rook at the adverse king's rook's square.

B. The rook takes the rook.

34.

W. The queen takes the rook, and gives check.

B. The king at his bishop's 2d. (s)

35.

W. The knight gives check.

B. The rook takes the knight.

36.

W. The queen takes the rook.

B. Queen's pawn 1 square. (t)

Remarks.

(s) If he chuse the queen's 2d, you push your pawn, and his rook must not take, because it would be lost by a divergent check.

(t) He neglects the last of your double pawns as of no value compared with what he must desert.

H 4

W. The

37.

W. The queen gives check at the adverse king's bishop's 3d.

B. The king at his square.

38.

W. The king at his queen's knight's square.

The white player must watch the progress of the adverse pawns, while pushing his own ; and though, from the want of those diversified features which strikingly interest, probably the readers who would regard with distaste any further continuation of the example, would greatly exceed those whom such an assiduous conduct of a minute process would gratify ; yet the prevailing party, approaching his object, still at a distance, with the most availing use of dawning advantages, will win with difficulty.

Third Essay Continued.**FIRST VARIATION.**

On the Fourth Move of the White ; page 97.

4.

W. Queen's pawn 2 squares.

B. The pawn takes the pawn.

5.

W. The pawn takes the pawn.

B. The king's bishop gives check.

6.

W. The queen's bishop covers the check. (a)

B. The queen at her king's 2d.

It is evident that you cannot prevent the loss of a pawn.

Remarks.

(a) It is a settled maxim, that when attacked in a similar way with this, you should interpose the bishop, not the knight.

Third Essay Continued.**SECOND VARIATION.***On the Tenth Move of the White; page 99.*

10.

W. The queen at her knight's 3d.

B. The king castles.

11.

W. The queen takes the queen's knight's pawn.

B. The queen's rook at the knight's square.

(a)

12.

W. The queen at the adverse queen's rook's 3d.

B. The queen's rook at its queen's knight's 3d.

13.

W. The queen at her rook's 4th.

B. The knight takes the pawn.

Remarks.

(a) He must not at present take your queen's pawn with his knight, because if he did, by changing knight for knight, you would force him to abandon his king's rook's pawn.

W. The

14.

W. The queen at her square

B. The knight takes the knight.

15.

W. The queen takes the knight.

B. The queen's bishop at his king's 3d.

It is obviously improper for the white player to take the course pursued in this variation.

Third Essay Continued.**THIRD VARIATION.**

On the Fourth Move of the Black; page 97.

4.

W. Queen's rook's pawn 1 square.

B. Queen's pawn 1 square.

5.

W. Queen's pawn 2 squares.

B. The pawn takes the pawn.

6.

W. The pawn takes the pawn.

B. The queen at her king's 2d.

7.

W. Queen's knight at his queen's bishop's 3d.

B. Queen's bishop at his king's bishop's 4th. (a)

8.

W. King's bishop's pawn 1 square.

B. The king castles.

9.

W. Queen's knight at the adverse queen's 4th.

B. The queen at her king's square.

10.

W. Queen's knight at his king's 3d.

B. Queen's bishop at his king's rook's 2d.

Remarks.

(a) This gives his king an opportunity to castle.

W. King's

11.

W. King's knight at his king's 2d.

B. King's knight at his king's 2d, or king's knight's pawn 1 square.

The fourth move of the black in this variation, seems to lead to a better position than the move in the game. He has the power of breaking the white centre pawns at discretion; and of bringing out his pieces, that have been left unmoved, to a *general* assault on the forces of the enemy, without embarrassing each other. On the other hand, the white, by pushing his pawns on the left wing, supported by pieces, will have a *particular* attack on the adverse king, which from the protracted state of some parts of the black game, may decide the contest, before any partial successes of the second mover can be of use.

CONCLUSION.

Conclusion.

IN the former edition of this work, the author took occasion to introduce, with a game of PHILIDOR, some observations on the critical situations, into which an inexperienced player may get, from attempting that master's mode of managing the pawns, on account of the address and ability which a successful pursuit of it requires. The difficulty is, should the adversary abandon the direct mode of opposition with his own pawns, to guard against the facility which he thereby obtains, of employing a great number of his superior pieces in forcing the position of your king. This inconvenience is to be prevented, without relinquishing the defence of the pawns, or failing in their ultimate promotion, but there is danger, in pursuing any plan intently, of acquiring a manner. The judicious player will avail himself of the masterly instructions which PHILIDOR gives for the evolutions of the minor pieces; without reposing on his system on all occasions; adopting or declining it, as he finds it successful or disastrous with different players; and obstructing,

ing, or conniving at its trial on himself, as it is understood to be the forte or the failing of the person who would practise it. The models of CUNNINGHAM and SALVIO, requiring great stores of resource to prevent the adventurer from suffering by enterprise, will in practice be equally delicate to follow. The spirit of these accomplished specimens is what you should endeavour to seize. In opposition to any project, to adhere invariably to the routine of moves in the best edited forms is ineligible; for instance, if you were to imitate exactly the second mover in the first party of PHILIDOR, an inferior player might beat you by rote. And though the black player, as superintended by PHILIDOR, suffers the establishment of two white pawns in the centre, under the conception, that it could not be prevented, without giving his skilful opponent in some shape or other an equivalent advantage; you will sometimes find it profitable to try the effect of that equivalent advantage, where the variation forces the adversary to the resource of his own talents. Thus, while with a mixture of prudence and spirit, you do not disdain to adopt from edited forms moves that are suited to the situation; the features of your play will be impressed with the character

racter of your own powers; and you will guard against a habit of moving in a mechanical series, as if you wanted that promptness which should conform itself to all circumstances.

You may play the game of HANNIBAL or FABIUS. If you have naturally a disposition for enterprise, and are fertile in expedients, you will do well to cultivate it, as it will prevent an adversary of slower parts from prosecuting those systematic plans, which he has tried and proved. If, on the contrary, your abilities are rather solid than splendid, you must, even in those speculations into which a player of an opposite turn will sometimes draw you, keep as near as possible to the shore of certainty, never launching into a new track with wantonness, never without deliberation. But whether your ingenuity expatiate, or your judgment preponderate, your best guide will be experience. If you unite both in your accomplishments, you will not want, though you will excuse, the officiousness of advice.

The observations on points, respecting which the practice is not entirely uniform, are postponed to the Appendix.

ANALYSIS
OF
THE GAME AT CHESS,
By MR. PHILIDOR.

TO WHICH IS ADDED,
SEVERAL PARTIES, PLAYED BY THE
AUTHOR BLINDFOLD,
AGAINST
THREE ADVERSARIES.

A New Edition,
WITH CORRECTIONS BY THE EDITOR,
CHIEFLY REGARDING THE PERSPICUITY OF THE LANGUAGE.

Ludimus effigiem belli.

VIDA.

VOL. I,

I



ANALYSIS

OF

CHESS.

Philidor's own Games.

FIRST PARTY.

With Two Back Games; the First beginning from the Twelfth, and the Second from the Thirty-seventh Move, of the Black.

1.

W. THE king's pawn 2 squares.

B. The same.

2.

W. The king's bishop at his queen's bishop's 4th square.

B. The same.

3.

W. Queen's bishop's pawn 1 square.

B. King's knight at his bishop's 3d square.

4.

W. Queen's pawn 2 squares. (a)

B. The pawn takes the pawn.

W. The

Notes.

(a) This pawn is pushed to its extent for two reasons:—to hinder the adversary's king's bishop

5.

W. The pawn takes the pawn. (*b*)B. The bishop at his queen's knight's 3d. (*c*)

6.

W. Queen's knight at his bishop's 3d square.

B. The king castles.

7.

W. King's knight at his king's 2d. (*d*)

B. Queen's bishop's pawn 1 square.

Notes.

from attacking your king's bishop's pawn ;—and to bring the strength of your pawns into the centre of the chess-board.

(*b*) When you find your game in the present situation, *viz.* two pawns in a front line, you must take care not to push either of them, before your adversary proposes to change one for the other : which you will then avoid, by pushing forwards the attacked pawn.

(*c*) If, instead of being withdrawn, this bishop gives check, you are to cover the check with the bishop ; and, in case he takes your bishop, you must take his bishop with your knight, who will then defend your king's pawn.

(*d*) Before the bishop's pawn has been pushed two squares, avoid playing the knight at the bishop's 3d, when it will answer the purpose to play him anywhere else ; for the obstruction which the knight gives to the motion of the pawn, is sometimes inconvenient in its consequences.

W. King's

8.

W. King's bishop at his queen's 3d. (e)

B. Queen's pawn 2 squares.

9.

W. King's pawn 1 square.

B. King's knight at his king's square.

10.

W. Queen's bishop at his king's 3d.

B. King's bishop's pawn 1 square. (f)

11.

W. The queen at her 2d square. (g)

B. The pawn takes the pawn. (h)

Notes.

(e) The bishop retires, to avoid being attacked by the adversary's queen's pawn, because that would force you to take his pawn with yours, and separate your pawns.

(f) He plays this pawn to give an opening to the rook ; and this cannot be hindered, whether he or you take.

(g) You should not take the pawn which is offered you, because your king's pawn would then lose its file ; whereas, leaving yours to be taken, you supply its place by the pawn of your queen, and sustain it afterwards with your king's bishop's pawn. These two pawns united will undoubtedly win the game.

(h) He takes the pawn to pursue his design of giving an opening to his rook.

12.

W. The pawn takes the pawn.

B. Queen's bishop at his king's 3d square. (*i*)

13.

W. King's knight at his king's bishop's 4th. (*k*)

B. The queen at her king's 2d square.

14.

W. Queen's bishop takes the black bishop. (*l*)

B. The pawn takes the bishop.

Notes.

(*i*) He plays this bishop to add to the security of his queen's pawn, and to enable him to push afterwards his queen's bishop's pawn : you could, it is true, oblige him to double a pawn in the knight's file, by taking his king's bishop with your queen's bishop, but this would make an opening to his king's rook : besides a doubled pawn, when connected with others, as his would be, may be manœuvred without disadvantage ; however, the attitude of the pieces will be varied in a back game, making him take your queen's bishop with that of his king.

(*k*) Your king's pawn being as yet in no danger, your knight attacks his bishop, in order to take him, or have him removed.

(*l*) It is always dangerous to let the adversary's king's bishop command the diagonal of your king's bishop's pawn ; and therefore when your queen's pawn cannot form a bar to his action, it is necessary to oppose him with your queen's bishop ; and to exchange him for that piece, if you cannot procure him for a smaller.

W. The

15.

W. The king castles with his rook. (*m*)

B. Queen's knight at his queen's 2d square.

16.

W. The king's knight takes the bishop.

B. The queen takes the knight.

17.

W. The king's bishop's pawn 2 squares.

B. King's knight at his queen's bishop's 2d square.

18.

W. The queen's rook at its king's square.

B. The king's knight's pawn 1 square. (*n*)

19.

W. The king's rook's pawn 1 square. (*o*)

B. The queen's pawn 1 square.

Notes.

(*m*) You castle on that side, in order to sustain and strengthen your king's bishop's pawn, which you will advance two squares as soon as your king's pawn is attacked.

(*n*) He is forced to push this pawn, to hinder you from playing your king's bishop's pawn upon his queen, which would give you two pawns in a front line upon his field.

(*o*) This pawn is played to enable you to push your king's knight's pawn to its extent.

W. The

20.

W. The knight at his king's 4th square.

B. The king's rook's pawn 1 square. (*p*)

21.

W. The queen's knight's pawn 1 square.

B. The 1st of the double pawns 1 square.

22.

W. The king's knight's pawn 2 squares.

B. King's knight at his queen's 4th square.

23.

W. The knight at his king's knight's 3d square. (*q*)B. King's knight at the white king's 3d square. (*r*)*Notes.*

(*p*) He plays this pawn to hinder your knight entering his game, and forcing his queen to remove, which would immediately make an opening for your pawns.

(*q*) You play this knight to enable yourself to push your king's bishop's pawn next, which will be then supported by three pieces, the rook, the bishop, and the knight.

(*r*) He plays this knight, in order to cut off the communication between your pieces, and break the strength of your pawns; which he would do, by pushing his king's knight's pawn; but you prevent the design, by sacrificing your rook.

W. Queen's

24.

W. Queen's rook takes the knight.

B. The pawn takes the rook.

25.

W. The queen takes the pawn.

B. Queen's rook takes the rook's pawn.

26.

W. The rook at its king's square. (*s*)

B. The queen takes the queen's knight's pawn.

27.

W. The queen at her king's 4th square.

B. The queen at her king's 3d square. (*t*)

28.

W. King's bishop's pawn 1 square.

B. The pawn takes the pawn.

29.

W. The pawn takes the pawn.

B. The queen at her 4th square. (*u*)*Notes.*

(*s*) You play the rook to support your king's pawn, which would be left without adequate support, were you to push your king's bishop's pawn.

(*t*) The queen returns to this square, to prevent check-mate.

(*u*) The queen offers to be exchanged with the other queen, in order to break the scheme of a check-mate, by the adverse bishop and queen.

W. The

30.

W. The queen takes the queen.

B. The pawn takes the queen.

31.

W. The bishop takes the pawn in his way.

B. The knight at his 3d square.

32.

W. King's bishop's pawn 1 square. (x)

B. Queen's rook at the white queen's knight's
2d square.

33.

W. The bishop at the queen's 3d square.

B. The king at his bishop's 2d square.

Notes.

(x) You are to observe, that when your bishop runs upon the white squares, you must put your pawns upon the black ones; or, if your bishop runs upon the black, you must have your pawns upon the white; by which course the bishop prevents the adversary's pieces from intruding between your pawns. This rule is hardly ever to be dispensed with, in case you attack, and have some pawns advanced; but, in case of a defence, the rule must be reversed, and the pawns set upon the bishop's color.

W. The

34.

W. The bishop at the black king's bishop's 4th square. (y)

B. The knight at the white queen's bishop's 4th square.

35.

W. The knight at the black king's rook's 4th square.

B. The King's rook gives check.

36.

W. The bishop covers the check.

B. The Knight at the white queen's 2d.

37.

W. King's pawn gives check.

B. The King at his knight's 3d. (z) 

38.

W. King's bishop's pawn 1 square.

B. The rook at his king's bishop's square.

39.

W. The knight gives check at the 4th square of his king's bishop.

B. The king at his knight's 2d square.

Notes.

(y) Here is an example of the above note : if your bishop ran black, your adversary's king might insinuate between your two pawns.

(z) As the king may retire to his bishop's square, we will make it the subject of a second back game.

W. The

40.

W. The bishop at the black king's rook 4th square.

B. Plays any where: the white pushes to queen.

FIRST

FIRST BACK GAME,

TO THE FIRST PARTY,

On the Twelfth Move of the Black.

12.

W. The pawn takes the pawn.

B. King's bishop takes the queen's bishop.

13.

W. The queen takes the bishop.

B. Queen's bishop at his king's 3d square.

14.

W. King's knight at his king's bishop's 4th square.

B. The queen at her king's 2d.

15.

W. The knight takes the bishop.

B. The queen takes the knight.

16.

W. The king castles with his rook.

B. Queen's knight at his queen's 2d square.

17.

W. King's bishop's pawn 2 squares.

B. King's knight's pawn 1 square.

18.

W. King's rook's pawn 1 square.

B. King's knight at his 2d square.

W. King's

19.

W. King's knight's pawn 2 squares.

B. Queen's bishop's pawn 1 square.

20.

W. The knight at his king's 2d square,

B. Queen's pawn 1 square.

21.

W. The queen at her 2d square.

B. Queen's knight at his 3d square.

22.

W. The knight at his king's knight's 3d square,

B. Queen's knight at his queen's 4th square.

23.

W. Queen's rook at its king's square.

B. Queen's knight at the white king's 3d square.

24.

W. The rook takes the knight.

B. The pawn takes the rook.

25.

W. The queen takes the pawn.

B. The queen takes the queen's rook's pawn.

26.

W. King's bishop's pawn 1 square.

B. The queen takes the pawn.

27.

W. King's bishop's pawn 1 square.

B. The knight at his king's square.

W. King's

28.

W. King's knight's pawn 1 square.

B. The queen at the white queen's 4th square.

29.

W. The queen takes the queen.

B. The pawn takes the queen.

30.

W. King's pawn 1 square.

B. The knight at his queen's 3d square.

31.

W. The knight at his king's 4th square.

B. The knight at his king's bishop's 4th square.

32.

W. The rook takes the knight.

B. The pawn takes the rook.

33.

W. The knight at the black queen's 3d square.

B. King's bishop's pawn 1 square, or any move indifferently, the game being unavoidably lost.

34.

W. King's pawn 1 square.

B. Rook at his queen's knight's square.

35.

W. The bishop gives check.

B. The king retires, having but one place.

36.

W. The knight gives check.

B. The king removes.

37.

W. The knight at the black queen's square,
discovering check.

B. The king removes where he can.

38.

W. The king's pawn becomes a queen, and
gives check-mate.

SECOND

SECOND BACK GAME,

TO THE FIRST PARTY,

On the Thirty-seventh Move of the Black.

37.

W. The king's pawn gives check.

B. The king at his bishop's square.

38.

W. The rook at the queen's rook's square.

B. The rook gives check at the white queen's knight's square.

39.

W. The rook takes the rook.

B. The knight takes the rook.

40.

W. The king at his rook's 2d square.

B. Knight at the white queen's bishop's 3d square.

41.

W. Knight at his king's bishop's 4th square.

B. Knight at the white king's 4th square.

42.

W. The knight takes the pawn.

W. The rook at his king's knight's 4th square.

K 2

W. King's

43.

W. King's pawn 1 square, giving check.

B. The king at his bishop's 2d square.

44.

W. Bishop gives check at the black king's 3d square.

B. The king takes the bishop.

45.

W. King's pawn becomes a queen, and wins the game.

SECOND PARTY,

With Three Back Games : the First on the Third, the Second on the Eighth, and the last on the Twenty-sixth Move of the Black.

1.

W. The king's pawn 2 squares.

B. The same.

2.

W. King's bishop at his queen's bishop's 4th.

B. Queen's bishop's pawn 1 square.

3.

W. Queen's pawn 2 squares. (a)

B. The pawn takes the pawn. (b)

4.

W. The queen takes the pawn.

B. Queen's pawn 1 square.

Notes.

(a) It is necessary to advance this pawn two squares to prevent your adversary from bringing his pawns into the centre of the board ; and this he could effect, by pushing his queen's pawn two squares against your bishop, which would give him the move and attack.

(b) Had he pushed his queen's pawn two squares instead of taking, it would have materially altered the game, so we will make it the subject of a back game.

K 3

W. King's

5.

W. King's bishop's pawn 2 squares.

B. Queen's bishop at his king's 3d. (c)

6.

W. King's bishop at his queen's 3d square.

B. Queen's pawn 1 square.

7.

W. King's pawn 1 square.

B. Queen's bishop's pawn 1 square.

8.

W. The queen at her king's bishop's 2d.

B. Queen's knight at his queen's bishop's 3d. (d)

Notes.

(c) He has two reasons for playing this bishop: the first is, to push his queen's pawn, in order to make room for his king's bishop; the second, to oppose it to your king's bishop, and take him from the field in time, according to the rule prescribed in the first game.

(d) If, instead of getting out his superior pieces, by playing his knight, he should continue to advance his pawns, he might with ease be made to lose the game. It must be observed, that one or two pawns, too far advanced, may be reckoned as lost, except when there is an open field for other pieces to protect them, or when the same pawns may be sustained or supplied by others. By a back game it will convincingly appear, that two pawns in a front line, situated upon the chess-board's fourth rank, are better than upon the sixth.

W. Queen's

9.

W. Queen's bishop's pawn 1 square.

B. King's knight's pawn 1 square.

10.

W. King's rook's pawn 1 square.

B. King's rook's pawn 2 squares. (e)

11.

W. King's knight's pawn 1 square. (f)

B. King's knight at his rook's 3d.

12.

W. King's knight at his bishop's 3d.

B. King's bishop at his king's 2d.

13.

W. Queen's rook's pawn 2 squares.

B. King's knight at his bishop's 4th.

Notes.

(e) He pushes this pawn two squares to prevent your pawns falling upon his.—Here observe, two equal bodies of pawns are on the board: you have four to three on your king's side, and he has four to three on his queen's side; the player that is able first to separate his adversary's pawns, on the side where they are most in number, will undoubtedly win the game.

(f) This move is material, by its seasonable anticipation, because by pushing his king's rook's pawn a square, he would have cut off the communication between your pawns; your king's knight's pawn being then unable to join that of your bishop, without being exposed to be taken by his rook's pawn.

K 4

W. The

14.

W. The king at his bishop's square.

B. King's rook's pawn 1 square.

15.

W. King's knight's pawn 1 square.

B. The knight gives check to the king, and attacks the rook.

16.

W. The king at his knight's 2d square.

B. The knight takes the rook.

17.

W. The king takes the knight. (g)

B. The queen at her 2d square.

18.

W. The queen at her king's knight's square. (h)

B. Queen's rook's pawn 2 squares.

Notes.

(g) Though a rook is commonly more valued than a knight, yet your game may be better than his: because, notwithstanding this loss, your king is safe, and you are the better enabled to form your attack on which ever side your adversary may chuse to castle.

(h) It is essential to play your queen to sustain your king's knight's pawn, lest he should sacrifice his bishop for your two pawns, which he certainly would; because all the strength of your game consisting in pawns, the breaking of them would give him the attack, and probably make you lose the game.

W. Queen's

19.

W. Queen's bishop at his king's 3d square. (*i*)

B. Queen's knight's pawn 1 square.

20.

W. Queen's knight at his rook's 3d square.

B. The king castles on his queen's side. (*k*)

21.

W. The king's bishop gives check.

B. The king at his queen's bishop's 2d square.

22.

W. Queen's knight at his queen's bishop's 2d square. (*l*)

B. Queen's rook at its own square.

23.

W. King's bishop at the black queen's knight's 4th square.

B. The queen at her own square. (*m*)

W. Queen's

Notes.

(*i*) In order to engage your adversary to push his queen's bishop's pawn, which would give you the victory very soon, by making an opening for your knights.

(*k*) He castles on that side to avoid the strength of your pawns upon his king, which present a menacing front, and are farther advanced than those on the side of your queen.

(*l*) Had you given him check with this knight, you would have entangled your bishop, and lost many moves: it is therefore better to recede.

(*m*) He makes his queen retire, with a design
to

24.

W. Queen's knight's pawn 2 squares.

B. The queen at her king's bishop's square.

25.

W. Queen's knight's pawn takes the queen's bishop's pawn.

B. Queen's knight's pawn takes the pawn.

26.

W. King's knight at his queen's 2d square. (*n*)B. Queen's bishop's pawn 1 square. (*o*)

27.

W. King's knight at his bishop's 3d square.

B. King's bishop's pawn 1 square. (*p*)

28.

W. The bishop gives check.

B. The king at his queen's knight's 2d square.

Notes.

to place her next at her king's bishop's square, to encrease the support of his queen's bishop's pawn.

(*n*) With a view to pursue your attack on his pawn.

(*o*) In order to gain a move, and to hinder your king's knight from placing himself at your queen's knight's third square; but as the twenty-sixth move might have been different, it will be the subject of a back game.

(*p*) Let him now play as he will, his situation is irretrievable; because your knights have got a free passage into his game.

W. The

29.

W. The bishop takes the knight, and checks.

B. The king takes the bishop.

30.

W. King's knight gives check.

B. The king at his queen's 2d square. (q)

31.

W. King's bishop's pawn 1 square.

B. The bishop at his king's knight's square.

32.

W. The pawn gives check.

B. The king at his own square.

33.

W. King's knight at the black queen's knight's 4th square.

B. King's bishop at his queen's 3d square.

34.

W. The queen at her 4th square. (r)

B. Lost every where.

Notes.

(q) If his king takes your queen's bishop, you have his queen by a discovered check; and if he removes his king elsewhere, he loses his queen's bishop.

(r) The queen next takes the adversary's queen's pawn, exposes every one of his pieces, and wins the game.

FIRST

FIRST BACK GAME,
TO THE SECOND PARTY,
On the Third Move of the Black.

3.

W. The queen's pawn 2 squares.

B. The same.

4.

W. King's pawn takes the pawn.

B. The pawn takes the pawn.

5.

W. The bishop gives check.

B. Queen's bishop covers the check.

6.

W. King's bishop takes the bishop.

B. Queen's knight takes the bishop.

7.

W. Queen's pawn takes the pawn.

B. The knight takes the pawn.

8.

W. The queen at her king's 2d square.

B. The same.

9.

W. Queen's knight at his bishop's 3d square.

B. The king castles.

W. Bishop

10.

W. Bishop at his king's bishop's 4th square.

B. Queen's knight at his bishop's 3d square.

11.

W. The king castles.

B. The queen takes the queen.

12.

W. King's knight takes the queen.

B. Queen's pawn 1 square.

13.

W. Queen's knight at his king's 4th square.

B. King's bishop's pawn 1 square.

14.

W. King's rook's pawn 2 squares.

B. The same.

15.

W. King's rook at its 3d square.

B. King's knight at his rook's 3d square.

16.

W. The bishop takes the knight.

B. The rook takes the bishop.

17.

W. King's rook at its queen's 3d square.

B. Queen's rook at its king's square.

18.

W. King's knight takes the pawn.

B. The knight at the adverse queen's knight's 4th square.

W. King's

19.

W. King's rook at its king's 3d square.

B. Knight takes the rook's pawn, and gives check.

20.

W. The king at his queen's knight's square.

B. The knight retires.

21.

W. The knight at once checks the king, and attacks the rook, &c. &c.

SECOND

SECOND BACK GAME,

TO THE SECOND PARTY,

On the Eighth Move of the Black.

8.

W. The queen at her king's bishop's 2d.

B. Queen's bishop's pawn 1 square.

9.

W. King's bishop at his king's 2d.

B. The queen's pawn 1 square.

10.

W. Queen's bishop's pawn 1 square.

B. Queen's pawn 1 square.

11.

W. King's bishop at his 3d square.

B. Queen's bishop at his queen's 4th.

12.

W. Queen's knight's pawn 1 square.

B. Queen's knight's pawn 2 squares.

13.

W. Queen's rook's pawn 2 squares.

B. Queen's bishop's pawn takes the pawn.

14.

W. Queen's rook's pawn takes the pawn.

B. The bishop takes the bishop.

W. King's

15.

W. King's knight takes the bishop.

B. Queen's knight at his queen's 2d square.

16.

W. Queen's bishop at his king's 3d square.

B. The rook at his queen's knight's square.

17.

W. Queen's bishop's pawn 1 square.

B. Queen's knight at his 3d square.

18.

W. Queen's knight at his queen's 2d.

B. King's bishop at the white queen's knight's
4th.

19.

W. The king castles, and will undoubtedly
win the game.

THIRD BACK GAME,

TO THE SECOND PARTY,

On the Twenty-sixth Move of the Black.

26.

W. King's knight at his queen's 2d.

B. King's bishop's pawn 1 square.

27.

W. King's knight at his queen's knight's 3d square.

B. Queen's bishop's pawn 1 square.

28.

W. The queen's bishop gives check.

B. The king at his queen's knight's 2d.

29.

W. King's knight gives check at the black queen's bishop's 4th,

B. The bishop takes the knight.

30.

W. The bishop takes the bishop.

B. The queen at her bishop's square.

31.

W. the rook at the queen's knight's square.

B. The king at his queen's bishop's 2d square.

VOL. I.

L

W. Queen's

32.

W. Queen's bishop gives check at the black queen's 3d.

B. The king at his queen's square.

33.

W. The queen gives check at the black queen's knight's 3d.

B. The king any where, loses the game.

THIRD

THIRD PARTY,

THE BLACK PLAYER MOVING FIRST;

With Three Back Games.

N. B. The tactics of this game are not quite regular; but the first moves of the *white* are very well calculated, especially when some odds are granted.

1.

B. The king's pawn 2 squares.

W. The same.

2.

B. King's knight at his bishop's 3d square.

W. Queen's pawn 1 square.

3.

B. King's bishop at his queen's bishop's 4th.

W. King's bishop's pawn 2 squares. (a)

4.

B. Queen's pawn 1 square.

W. Queen's bishop's pawn 1 square.

Notes.

(a) It is always advantageous to change your king's bishop's pawn for the adversary's king's pawn, because, by that means, your king's and queen's pawns may place themselves in the centre of the chess-board; besides, in castling on the right wing, your rook is at liberty to act, at the beginning of the game, as will be shewn by a back game on the same play.

L 2

B. The

5.

B. The pawn takes the pawn. (b)

W. The bishop takes the pawn.

6.

B. Queen's bishop at the white king's knight's 4th square.

W. King's knight at his bishop's 3d square.

7.

B. Queen's knight at his queen's 2d square. (c)

W. Queen's pawn 1 square.

8.

B. The bishop retires.

W. King's bishop at his queen's 3d square. (d)

B. The

Notes.

(b) If your adversary should refuse taking your bishop's pawn, you are still to leave it exposed, and not move it forward until he has castled; when should his retreat be opposite, the pawns of your right wing, must attack the pawns which cover his king, in the spirit of the second back game. You are, in general, to decline shewing hastily whether you have determined to push the pawns on your right or left wing before your adversary's king has castled, because he will otherways retire on the side where your pawns are less advanced, and less able to make an impression.

(c) Should he take your knight with his bishop, you must take the bishop with your pawn, in order to concentre your pawns.

(d) This is the best square your king's bishop can chuse

9.

B. The queen at her king's 2d square.

W. The same.

10.

B. The king castles with his rook. (e)

W. Queen's knight at his queen's 2d square.

11.

B. King's knight at his rook's 4th. (f)

W. The queen at her king's 3d square.

Notes.

chuse, except the fourth of your queen's bishop: at the queen's third, he is prepared to attack the adverse king's rook's pawn, in case the adversary castles on that side.

(e) If he had castled on his queen's side, it would then have been your game to castle on your king's side, in order to assail him with all the pawns on your left. It should be observed, that as a retreat from an ineffective attack can seldom be made without loss, you should forbear engaging the adverse party closely, until your pawns are previously sustained by one another, and the supporting pawns by your superior pieces. The unsuccessful result of a premature assault is exhibited in a back game.

(f) He plays the knight to make room for his king's bishop's pawn, with a design next to advance it two squares, to endeavour to break your cordon of pawns.

L 3

B: King's

12.

B. The king's knight takes the bishop. (*g*)

W. The queen takes the knight.

13.

B. The queen's bishop takes the knight. (*h*)

W. The pawn takes the bishop.

14.

B. King's bishop's pawn 2 squares.

W. The queen at her king's knight's 3d.

15.

B. The pawn takes the pawn.

W. The pawn takes the pawn.

Notes.

(*g*) If he had pushed his king's bishop's pawn two squares, instead of taking your bishop, you should have taken these steps in the following order;—have attacked his queen with your queen's bishop, then have pushed your king's rook's pawn upon his bishop, to force him to take your knight;—then have taken his bishop with your pawn, in order to increase the support of your king's pawn, and replace it if lost.

(*h*) If he did not take this knight, the bishop would remain imprisoned by your pawns; or his player would lose three moves, which would ruin his situation.

B. King's

16.

B. King's rook at his king's bishop's 3d. (i)

W. King's rook's pawn 2 squares. (k)

17.

B. Queen's rook at his king's bishop's square.

W. The king castles with his queen's rook.

18.

B. Queen's bishop's pawn 2 squares.

W. King's pawn 1 square. (l)

B. The

Notes.

(i) With the design either to attack and remove your queen, or to double it, if necessary, with the other rook.

(k) To give room to your queen, in case your adversary attacks her with his king's rook.

(l) The refined motives which produced this move make it difficult to comprehend and explain. Preparatory to analysing it, let it be observed, that when you have a range of pawns extending diagonally, the pawn which is the leader must take his successive stations cautiously, not protruding without necessity more than a square before the second in the range, so as to want support. One project of the adversary, was to force you to commit your pawns. Seeing your king's pawn out of the oblique line formed by your other pawns, and unprepared for any useful co-operation; he proposed, by pushing his queen's bishop's pawn, to induce your queen's pawn to advance a square, first, that its progress might be blocked by

19.

B The pawn takes the pawn.

W. Queen's pawn 1 square.

20.

B. The bishop at his queen's bishop's 2d.

W. The knight at his king's 4th. (*m*)

B. King's

Notes.

his pawn, while your king's pawn was left behind, and secondly, for this effect, that your own pawn might shield his king's rook's pawn from the menacing action of your bishop. Both these designs you defeat by impelling the king's pawn against his rook, and it is eligible to sacrifice it, rather than accomplish his views. Should he take your king's pawn, a free passage is obtained for the pawn of your queen, which you are to advance immediately, and sustain in case of need, with your others, in order to move it to queen, or engage it in some exertion that may conduce to the game. It is true that his queen's pawn, passing, at the capture, into the king's file, appears to have the same advantage of having no opposition from your pawns to make a queen; however there is a difference, because his pawn being separated, and incapable of support from the other pawns, will be in danger, all along its passage, of seizure by your pieces. This move, as I observed before, is difficult to comprehend in all its bearings, and it requires a proficiency in play, to see the propriety of it.

(*m*) It was expedient to play this knight, to stop his king's

21.

B. King's rook at the adverse king's bishop's 3d square.

W. The queen at her king's knight's 2d.

22.

B. The queen at her king's bishop's 2d. (n)

W. The knight at the adverse king's knights 4th.

23.

B. The queen gives check.

W. The king at his queen's knight's square.

24.

B. The rook takes the bishop. (o)

W. The rook takes the rook.

Notes.

king's pawn: it concerned you the more to stop this pawn, because in its present state, it blocks the passage of its own bishop, and even of its knight.

(n) He plays his queen, in order afterwards to give check, but if, instead of playing her, he had pushed his king's rook's pawn, to hinder the attack of your knight, you must have pushed your queen's pawn one square, which would have insured you the game.

(o) He takes the bishop to save his king's rook's pawn; besides, the bishop proves more incommodious to him than all your other pieces, and by this play he keeps your queen's rook from moving, after capturing yours, as it would discover check to the king.

B. The

25.

B. The queen at her king's bishop's 4th.

W. The queen at her king's 4th. (*p*)

26.

B. The queen takes the queen.

W. The knight takes the queen.

27.

B. The rook at the adverse king's bishop's 4th.

W. The knight at the adverse king's knight's 4th.

28.

B. Queen's bishop's pawn 1 square.

W. Queen's rook at his king's knight's 3d.

29.

B. The knight at his queen's bishop's 4th.

W. The knight at the adverse king's 3d.

30.

B. The knight takes the knight.

W. The pawn takes the knight.

Notes.

(*p*) Having the advantage of a rook against a bishop, towards the end of a party, you will gain by changing the queen. His queen is troublesome to you, and might render him effective service could he keep her, but as you have placed yours, he is forced to exchange, to avoid check-mate.

B. The

31.

B. The rook at his king's bishop's 3d.

W. King's rook at its queen's square. (q)

32.

B. The rook takes the pawn.

W. The king's rook at the adverse queen's 2d
—wins the game.

Notes.

(q) You must seize the open files, to bring the rooks into play, especially at the latter end of the game.

FIRST BACK GAME,**TO THE THIRD PARTY,***On the Third Move of the Black.*

3.

B. Queen's pawn 2 squares.

W. King's bishop's pawn 2 squares.

4.

B. Queen's pawn takes the pawn.

W. King's bishop's pawn takes the pawn.

5.

B. King's knight at the adverse king's knight's
4th square.

W. Queen's pawn 1 square.

6.

B. King's bishop's pawn 2 squares.

W. King's bishop at his queen's bishop's 4th.

7.

B. Queen's bishop's pawn 2 squares.

W. Queen's bishop's pawn 1 square.

8.

B. Queen's knight at his bishop's 3d.

W. King's knight at his king's 2d.

9.

B. King's rook's pawn 2 squares.

W. King's rook's pawn 1 square.

B. King's

10.

B. King's knight at his rook's 3d.

W. The king castles.

11.

B. Queen's knight at his rook's 4th square.

W. The bishop gives check.

12.

B. The bishop covers the check.

W. The bishop takes the bishop.

13.

B. The queen takes the bishop.

W. Queen's pawn 1 square.

14.

B. Queen's bishop's pawn 1 square.

W. Queen's knight's pawn 2 squares.

15.

B. Queen's bishop's pawn takes the pawn,
passing by.*

W. Rook's pawn takes the pawn.

B. Queen's

* *Takes the pawn, passing by.* To some readers this will be an enigma, and to them is offered the solution. It was an institute of MR. PHILIDOR, that when a pawn has penetrated to the fifth square, of his own file, which is the fourth on the adversary's side; adverse pawns, on adjoining files, not having moved, forfeit the privilege of going two squares; and if one of them should move two squares, the advanced pawn may take him, placing himself as if the captured pawn had moved but one square. This player, celebrated

16.

B. Queen's knight's pawn 1 square.

W. Queen's bishop at his king's 3d square.

17.

B. The bishop at his king's 2d.

W. King's knight at his king's bishop's 4th.

18.

B. King's knight at his own square.

W. King's knight at the adverse king's knight's 3d.

19.

B. King's rook at its 2d square.

W. King's pawn 1 square.

20.

B. Queen at her knight's 2d square.

W. Queen's pawn 1 square.

21.

B. King's bishop at his 3d square.

W. King's rook takes the pawn.

22.

B. The king castles.

W. King's rook takes the queen's knight.

celebrated for his skill, was very anxious to have this rule, and the mode of enforcing it, received into general practice; but notwithstanding the dazzle of his example, there seems, in its principle, an unnecessary deviation from system, into caprice and irregularity. In the appendix, its claims to be a permanent institute of Chess, are analysed.

B. The

23.

B. The pawn takes the rook.

W. Queen's rook takes the pawn.

24.

B. Queen's rook's pawn 1 square.

W. The rook gives check.

25.

B. The king retires.

W. The rook at the adverse queen's bishop's 2d.

26.

B. The queen at her knight's 4th.

W. The queen's knight at his rook's 3d.

27.

B. The queen at her king's bishop's 4th.

W. The queen's knight at his bishop's 4th.

28.

B. The queen takes the knight, not knowing
an effective resource for her king.

W. The bishop gives check.

29.

B. The king retires.

W. The knight gives check-mate.

SECOND BACK GAME,

TO THE THIRD PARTY,

On the Fifth Move of the Black.

5.

B. The king castles.

W. King's bishop's pawn 1 square.

6.

B. Queen's pawn 1 square.

W. The queen at her king's bishop's 3d.

7.

B. Queen's pawn takes the pawn.

W. Queen's pawn takes the pawn.

8.

B. Queen's rook's pawn 2 squares.

W. King's knight's pawn 2 squares.

9.

B. The queen at her 3d square.

W. The king's knight's pawn 1 square.

10.

B. King's knight at his king's square.

W. King's bishop at his queen's bishop's 4th.

11.

B. Queen's bishop's pawn 1 square.

W. The queen at the adverse king's rook's 4th.

B. Queen's

12.

B. Queen's knight's pawn 2 squares.

W. King's knight's pawn 1 square.

13.

B. King's rook's pawn 1 square.

W. The bishop takes the king's bishop's pawn.

14.

B. The king at his rook's square.

W. The queen's bishop takes the king's rook's pawn.

15.

B. King's knight at his bishop's 3d.

W. The queen at her king's rook's 4th square
—commands the event of the game.

THIRD BACK GAME,

TO THE THIRD PARTY,

On the Tenth Move of the Black.

10.

B. The king castles with the queen's rook.

W. The king castles with his rook.

11.

B. King's rook's pawn 1 square.

W. Queen's knight at his queen's 2d square.

12.

B. King's knight's pawn 2 squares.

W. Queen's bishop at his king's 3d square.

13.

B. Queen's rook at his king's knight's square.

W. Queen's knight's pawn 2 squares.

14.

B. King's rook's pawn 1 square.

W. Queen's rook's pawn 2 squares.

15.

B. The bishop takes the knight.

W. The queen takes the bishop.

16.

B. King's knight's pawn 1 square.

W. The queen at her king's 2d square.

B. Queen's

17.

B. Queen's bishop's pawn 1 square.

W. Queen's rook's pawn 1 square.

18.

B. The bishop at his queen's bishop's 2d.

W. Queen's bishop's pawn 1 square.

19.

B. King's rook's pawn 1 square.

W. King's rook at his queen's knight's square.

20.

B. King's rook at its 4th square.

W. Queen's bishop's pawn 1 square.

21.

B. Queen's pawn 1 square.

W. King's pawn 1 square.

22.

B. King's knight at his king's square.

W. Queen's knight's pawn 1 square.

23.

B. The pawn takes the pawn.

W. The king's rook takes the pawn.

24.

B. Queen's rook's pawn 1 square.

W. King's rook at his queen's knight's 4th.

25.

B. King's bishop's pawn 1 square.

W. King's bishop takes the queen's rook's pawn.

M 2

B. The

26.

B. The pawn takes the bishop.

W. The queen takes the pawn and gives check.

27.

B. The king retires.

W. The queen gives check.

28.

B. The knight covers the check.

W. Queen's rook's pawn 1 square.

29.

B. The king at his queen's 2d square.

W. The queen takes the queen's pawn and gives check.

30.

B. The king retires.

W. The queen's rook's pawn 1 square—has so evidently the game by various modes, that it is unnecessary to proceed.

FOURTH PARTY,

WITH TWO BACK GAMES,

The First on the Fifth, and the other on the Sixth Move.

1.

B. King's pawn 2 squares.

W. The same.

2.

B. Queen's bishop's pawn 1 square. (a)

W. Queen's pawn 2 squares.

3.

B. The pawn takes the pawn.

W. The queen takes the pawn.

4.

B. Queen's pawn 1 square. (b)

W. King's bishop's pawn 2 squares.

Notes.

(a) Ill play of the adversary ~~in these circumstances~~; because by pushing your queen's pawn two squares, you regain the advantage of the move.

(b) If, instead of moving the pawn here, he had moved the king's knight to the king's second square, you should have advanced your king's pawn; sustaining it afterwards with your king's bishop's pawn.

M 3

B. King's

5.

B. King's bishop's pawn 2 squares. (c)

W. King's pawn 1 square. (d)

6.

B. Queen's pawn 1 square. (e)

W. The queen at her king's bishop's 2d.

Notes.

(c) If, instead of pushing this pawn, he had moved his queen's bishop to the king's third, you must have moved your king's bishop to the queen's third, and then the situation of the game would have been exactly as it is at the sixth move of the Second Party: but if he had attacked your queen with his queen's bishop's pawn, he would have played very ill, because his queen's pawn would have been left behind. *Vide note (l) pa. 151.*

(d) It is policy to decline changing your king's pawn for your adversary's king's bishop's pawn, or your queen's pawn for his queen's bishop's pawn; on account of the paramount utility of the royal pawns; occupying the centre, they preclude the adversary from the most advantageous posts.

(e) If, instead of pushing his queen's pawn, he had taken your king's, you should have taken his queen; his pawn would have been in your power afterwards; and by preventing him from castling, you would have kept the attack in your hands; but as he could seat his queen at her bishop's second square, that alternative is traced through a second back game.

B. Queen's

7.

B. Queen's bishop at his king's 3d.

W. King's knight at his bishop's 3d.

8.

B. Queen's knight at his queen's 2d.

W. King's knight at his queen's 4th.

9.

B. King's bishop at his queen's bishop's 4th.

W. Queen's bishop's pawn 1 square.

10.

B. The queen at her knight's 3d. *where*

W. Queen's bishop at his king's 3d.

11.

B. King's bishop takes the knight.

W. The pawn takes the bishop. (*f*)

12.

B. King's knight at his king's 2d.

W. King's bishop at his queen's 3d.

13.

B. The king castles with his rook.

W. King's rook's pawn 1 square.

Notes.

(*f*) When you have two bodies of pawns, with an interval between, and an opportunity of transferring a pawn from one body to another, by exchange; the pawn should pass to the larger division, to concentrate them.

14.

B. The queen at her bishop's 2d square. (g)

W. King's knight's pawn 2 squares.

15.

B. King's knight's pawn 1 square.

W. The same. (h)

16.

B. Queen's knight's pawn 1 square.

W. Queen's knight at his bishop's 3d square.

17.

B. Queen's bishop's pawn 1 square.

W. The king castles with his queen's rook. (i)

Notes.

(g) Having no object for the power of his queen as she stood, he removes her to make room for his pawns, with an intent to push them upon you.

(h) The pushing of this pawn, it is confessed, obstructs the game, by lessening the facility of exchanging; but the power to make an opening with your king's rook's pawn, is still reserved, and it will be expedient to use it, as soon as your pieces are ready to form and sustain the attack.

(i) You castle on your queen's side to acquire more freedom in attacking on your right. If, instead of castling, you had taken the pawn exposed, the result would have united in the centre the adversary's pawns, and impeded the operation of your pieces.

B. The

18.

B. The pawn takes the pawn.

W. The bishop takes the pawn.

19.

B. Queen's knight at his queen's bishop's 4th.

W. King's rook's pawn 1 square. (*k*)

20.

B. The knight takes the bishop.

W. The rook takes the knight.

21.

B. The bishop at his king's bishop's 2d. (*l*)

W. King's rook's pawn 1 square.

22.

B. Queen's knight's pawn 1 square. (*m*)

W. Queen's rook at his king's rook's 3d square.

23.

B. Queen's knight's pawn 1 square.

W. King's pawn 1 square.

Notes.

(*k*) Had you taken the knight with your queen's bishop, you had fallen into the error, above deprecated, of uniting in the centre the adversary's pawns.

(*l*) He plays this bishop to fill the place of his king's knight's pawn, in case it be taken.

(*m*) He plays this pawn to attack the knight that covers your king, having no move that is obviously better; for by taking your pawn he would be equally subject to lose the game.

B. The

12.

B. The queen's knight takes the knight.

W. The king's pawn takes the knight.

13.

B. The knight at his king's 2d square.

W. King's knight at his bishop's 3d square.

14.

B. The king castles with his rook.

W. The queen at her 3d square.

15.

B. King's rook at his king's square.

W. The king at his bishop's 2d square.

16.

B. The knight at his king's bishop's 4th.

W. King's rook's pawn 2 squares.

17.

B. The knight at the white queen's 4th.

W. Queen's bishop at his king's 3d square.

18.

B. The knight takes the knight.

W. The king takes the knight.

19.

B. The bishop takes the queen's knight's pawn.

W. The queen's rook attacks the bishop.

20.

B. The bishop retires to his 3d square.

W. King's knight's pawn 2 squares.

B. King's

21.

B. King's knight's pawn 1 square.

W. The same.

22.

B. The bishop at his king's knight 2d square.

W. King's rook's pawn 1 square.

23.

B. King's rook at his king's 2d square.

W. King's rook at his 4th square.

24.

B. Queen's rook at his king's square.

W. The bishop at his queen's 2d square.

25.

B. King's rook at the white king's 4th.

W. The rook's pawn takes the pawn.

26.

B. The rook's pawn takes the pawn.

W. Queen's rook at his king's rook's square.

27.

B. The queen's knight's pawn 2 squares.

W. The bishop at his queen's bishop's 3d.

28.

B. The rook gives check.

W. The king at his bishop's 2d square.

29.

B. The rook takes the queen.

W. The king's rook gives check.

B. The

30.

B. The bishop takes the rook.

W. The rook takes the bishop and gives *check-mate*.

VARIATION BY THE EDITOR.

To the State previous to the 28th Move, return the Pieces.

The black king to his knight's square.

The black bishop to the same knight's 2d square.

The black rook to the white king's 4th.

The white queen to her own 3d.

The white rooks one to the 1st, and one to the 4th square of their king's rook.

28.

B. The bishop takes the bishop. (a)

W. The queen takes the bishop.

Notes.

(a) When the king is impeded by his own pieces, it is termed a *smothered-mate*. As the mate in the back game was partly smothered, the object of this variation is to prevent a repetition of that, by timely removes and exchanges.

B. The

VARIATION, &c.—FOURTH PARTY. 175

29.

B. The king's rook gives check.

W. The queen takes the rook.

30.

B. The rook takes the queen.

W. The king takes the rook.

31.

B. The king at his bishop's square:

W. King's rook at the black king's rook's square, giving check.

32.

B. The king at his 2d square.

W. Queen's rook at its king's square.

33.

B. The queen at her king's bishop's 4th. (b)

W. The king at his bishop's 3d; discovering check.

34.

B. The king at his queen's 2d.

W. King's rook at the black king's square.

35.

B. The king at his queen's bishop's 2d.

W. Queen's rook at the black king's 2d, giving check.

Notes.

(b) She opens for her king the only passage by which he can escape.

B. The

36.

B. The king at his queen's knight's 3d.

W. The king's rook gives check.

37.

B. The king at his queen's rook's 4th.

W. The rook takes the pawn and checks.

38.

B. The king at his queen's rook's 3d.

W. Queen's rook at his king's 3d.

39.

B. Were the black queen to resign herself for the rook, the present impending checkmate would be averted in one obvious way; but that would leave the whites an effective preponderance; she therefore makes it a *drawn game*, by perpetual check.

SECOND BACK GAME,

TO THE FOURTH PARTY,

On the Sixth Move of the Black.

6.

B. The queen at her bishop's 2d square.

W. King's bishop at his queen's bishop's 4th.

7.

B. The queen's pawn takes the pawn.

W. The pawn takes the pawn.

8.

B. Queen's bishop's pawn 1 square.

W. The queen at the black queen's 4th.

9.

B. Queen's knight at his bishop's 3d.

W. King's knight at his bishop's 3d.

10.

B. Queen's knight at the white queen's knight's 4th.

W. The queen at her square.

11.

B. Queen's rook's pawn 1 square.

W. Queen's rook's pawn 2 squares.

12.

B. King's knight at his king's 2d square.

W. The king castles.

VOL. I.

N

B. King's

13.

B. King's knight's pawn 1 square.

W. Queen's bishop at the black king's knight's 4th.

14.

B. King's bishop at his knight's 2d.

W. Queen's bishop at the black king's bishop's 3d.

15.

B. King's knight at his square.

W. The queen's bishop takes the bishop.

16.

B. The queen takes the bishop.

W. King's knight at the black king's knight's 4th.

17.

B. King's knight at his rook's 3d.

W. Queen's knight at his bishop's 3d.

18.

B. Queen's knight at his bishop's 3d.

W. The queen at the black queen's 4th.

19.

B. Queen's knight at his king's 2d.

W. Queen at the black queen's 3d.

20.

B. Queen's bishop at his queen's 2d.

W. The king's pawn 1 square.

B. Queens

21.

B. Queen's bishop at his 3d square.

W. Queen's rook at his queen's square.

22.

B. King's knight at the white king's knight's 4th.

W. The queen gives check at the black queen's 2d.

23.

B. The bishop takes the queen.

W. The pawn takes the bishop, and gives check.

24.

B. The king at his queen's square.

W. The knight gives check-mate at the adverse king's 3d.

13.

B. King's knight's pawn 1 square.

W. Queen's bishop at the black king's knight's 4th.

14.

B. King's bishop at his knight's 2d.

W. Queen's bishop at the black king's bishop's 3d.

15.

B. King's knight at his square.

W. The queen's bishop takes the bishop.

16.

B. The queen takes the bishop.

W. King's knight at the black king's knight's 4th.

17.

B. King's knight at his rook's 3d.

W. Queen's knight at his bishop's 3d.

18.

B. Queen's knight at his bishop's 3d.

W. The queen at the black queen's 4th.

19.

B. Queen's knight at his king's 2d.

W. Queen at the black queen's 3d.

20.

B. Queen's bishop at his queen's 2d.

W. The king's pawn 1 square.

B. Queens

21.

B. Queen's bishop at his 3d square.

W. Queen's rook at his queen's square.

22.

B. King's knight at the white king's knight's 4th.

W. The queen gives check at the black queen's 2d.

23.

B. The bishop takes the queen.



W. The pawn takes the bishop, and gives check.

24.

B. The king at his queen's square.


W. The knight gives check-mate at the adverse king's 3d.

7.

W. Queen's bishop's pawn 1 square. B. Queen's bishop's pawn 1 square. (f) 

8.

W. The queen at her king's 2d square.

B. Queen's bishop at the adverse king's knight's 4th.* (g) 

9.

W. King's knight's pawn 1 square. (h)

B. The king's pawn takes the pawn.

Notes.

(f) If instead of moving this pawn, he had played his queen's bishop either to his king's third square, or to your king's knight's fourth square, he might have been made to lose two different ways. Both experiments are traced to their consequences, in two back games, beginning at this seventh move.

(g) He may now without danger play his bishop on this square, as your queen can no more double with your king's bishop bearing on two of his pawns; but if, instead of moving this bishop so, he had moved him to his king's third square, he would have lost the game. The result of such play is seen in the last back game.

(h) It is very material in the attack of Gambits, not to spare your pawns on the king's side, and even to sacrifice them all, if it be requisite, though merely for the sake of the adversary's king's pawn, because that pawn hinders your queen's bishop from coming into play, and co-operating with the pieces that begin the attack.

* *Sarratt* calls this a bad move v.2. p. 71.

W. The

10.

W. The king's rook's pawn takes the pawn.

B. The rook's pawn takes the pawn.

11.

W. The rook takes the rook.

B. The bishop takes the rook.

12.

W. The queen's bishop takes the king's knight's pawn.

X B. The king's bishop at his 3d square. (i)

13.

W. The bishop takes the bishop.

B. The queen takes the bishop.

14.

W. The queen's knight at his queen's 2d.

B. The same.

15.

W. The king castles.

B. The same.

16.

W. The rook at his king's knight's square.

B. The queen at the adverse king's bishop's 4th.

Notes.

X (i) If instead of exposing this bishop, he had taken yours with his queen, or had taken your knight with his queen's bishop, he would have lost the game.

N 4

W. The

17.

W. The queen at her king's knight's 2d.

B. King's bishop's pawn 2 squares.

18.

W. The queen takes the pawn.

B. The queen takes the queen.

19.

W. The rook takes the queen.

B. The pawn takes the pawn.

20.

W. The king's bishop takes the knight.

B. The queen's bishop takes the knight.

21.

W. The queen's knight takes the bishop.

B. The pawn takes the knight.

22.

W. The bishop at the adverse king's bishop's 2d.

B. The rook at his king's bishop's square.

23.

W. The rook takes the pawn.

B. The king at his queen's bishop's 2d.

24.

W. The king at his queen's 2d. (k)

B. Queen's bishop's pawn 1 square.

W. The

Notes.

(k) If you had pushed your queen's bishop's pawn, you would have lost the game ; because your adversary
by

25.

W. The bishop at the adverse king's rook's 4th.

B. The rook takes the rook.

26.

W. The bishop takes the rook. (1)

Notes.

by pushing his queen's bishop's pawn, would have forced you to remove your queen's pawn, to take it, and have afterwards attacked at once your rook and your bishop with his knight.

(1) From the manner in which the two parties are balanced, as to position, and the number of pieces, it is evident that it is become a draw-game, unless some very great error is committed. This game shews, that a Gambit equally well attacked and defended, will not be decisive on either side; it is true that he who gives the pawn has the pleasure of uniformly attacking, and a prospect of winning, which would be realized, if he on the defensive did not maintain the most undeviating good play for the first ten or twelve moves.

VARIATION



VARIATION BY THE EDITOR.

THE EDITOR would speak diffidently of the turns that might arise on intricate play : but it appears to him, that, at the 17th move, the black player should with his bishop take the knight, and that then, after changing queens, circumstances would allow him to manœuvre with some promise for the defence of the gambit pawn.

FIRST

FIRST BACK GAME,

TO THE FIRST PARTY,

On the Fourth Move of the White.

4.

W. The king's rook's pawn 2 squares.

B. The king's knight's pawn 1 square.

5.

W. The king's knight at the adversary's king's 4th.

B. The king's rook's pawn 2 squares.

6.

W. The king's bishop at his queen's bishop's 4th.

B. The king's rook at its 2d square.

7.

W. The queen's pawn 2 squares.

B. The queen's pawn 1 square.

8.

W. The king's knight at his queen's 3d.

B. The queen at her king's 2d square.

9.

W. The queen's knight at his bishop's 3d.

B. The king's knight at his bishop's 3d.

10.

W. The queen at her king's 2d.

B. The king's pawn 1 square.

W. The

11.

W. The king's knight's pawn takes the pawn.

B. The king's knight's pawn takes the pawn.

12.

W. The queen takes the pawn.

B. The queen's bishop at the adverse king's knight's 4th.

13.

W. The queen at her king's 3d square.

B. The king's bishop at his rook's 3d.

14.

W. The king's knight at his king's bishop's 4th.

B. The queen's bishop's pawn 1 square.

15.

W. The queen's bishop at his queen's 2d.

B. The king's bishop takes the knight.

16.

W. The queen takes the bishop.

B. The queen's pawn 1 square.

17.

W. The king's bishop at his queen's 3d.

B. The king's knight takes the king's pawn.

18.

W. The knight or the bishop takes the knight.

B. The king's bishop's pawn 2 squares.

The

The black bishop's pawn will, at the next move, take a piece, join the other pawns, and attain a post, from which it will cost a piece to prevent his promotion, as he is unassailable by an adverse pawn : added to this the blacks will have a pawn more than the whites. This example then evinces, that to push the white rook's pawn 2 squares, at the fourth move, is not advisable.

SECOND BACK GAME,

TO THE FIRST GAMBIT,

On the Fourth Move of the Black.

4.

W. King's bishop at his queen's bishop's 4th.

B. King's knight's pawn 1 square.

5.

W. King's knight at the adversary's king's 4th.

B. The queen gives check.

6.

W. The king at his bishop's square.

B. King's knight at his rook's 3d.

7.

W. Queen's pawn 2 squares.

B. Queen's pawn 1 square.

8.

W. King's knight at his queen's 3d.

B. King's pawn 1 square.

9.

W. King's knight's pawn 1 square.

B. The queen gives check.

10.

W. The king at his bishop's 2d.

B. The queen gives check.

W. The

11.

W. The king at his 3d square.

B. King's knight at his square.

12.

W. King's knight at his king's bishop's 4th.

B. King's bishop at his rook's 3d.

13.

W. King's bishop at his square, attacking the queen.

B. The queen takes the rook.

14.

W. The king's bishop gives check, and the queen is lost.



THIRD BACK GAME,

TO THE FIRST GAMBIT,

On the Fifth Move of the Black.

5.

W. King's rook's pawn 2 squares.

B. King's knight's pawn 1 square.

6.

W. King's knight at the adverse king's knight's 4th.

B. King's knight at his rook's 3d.

7.

W. Queen's pawn 2 squares.

B. King's bishop's pawn 1 square.

8.

W. The queen's bishop takes the gambit pawn

B. Queen's pawn 1 square.

9.

W. Queen's bishop's pawn 1 square.

B. The pawn takes the knight.

10.

W. The rook's pawn takes the pawn.

B. King's knight at his square.

11.

W. The queen at her knight's 3d.

B. The queen at her king's 2d.

W. Queen's

12.

W. Queen's knight at his queen's 2d.

B. The queen at her queen's bishop's square.

13.

W. The king castles with his rook.

B. Loses the game.

On a review of the board where the gambit ceased, the white pieces appear very judiciously placed.

FOURTH BACK GAME,

TO THE FIRST GAMBIT,

On the Sixth Move of the Black.

6.

W. Queen's pawn 2 squares.

B. Queen's bishop's pawn 1 square.

7.

W. King's pawn 1 square.

B. Queen's knight's pawn 2 squares.

8.

W. King's bishop at his queen's knight's 3d.

B. Queen's rook's pawn 2 squares.

9.

W. Queen's rook's pawn 2 squares.

B. Queen's knight's pawn 1 square.

10.

W. Queen's knight at his queen's 2d.

B. Queen's bishop at his rook's 3d.

11.

W. The queen's knight at his king's 4th square.

B. The queen at her knight's 3d square, or any where.*

W. The

* PHILIDOR surrenders the position of the blacks as now desperate ;

12.

W. The knight gives check at the adverse queen's 3d.

desperate; but it would seem, that if the queen wait to move to more advantage, the king's bishop resuming his square, the black pieces would have but one point unfortified, and there be liable to be deprived only of a pawn.—This disadvantage does not warrant the present extinction of the struggle, which seems to be premature. The precise weakness of the black party is this; on the bishop's removal the knight's pawn will be lost without compensation, for the rook's pawn must advance, on account of an ambuscade. Therefore though a great loss be averted by leaving the queen inactive, and moving the bishop, the situation to which the critical move of this back-game tends, is distressing.—It does not involve an *abrupt* defeat; but a novice may see, from this explanation, that it brings a real inconvenience. The circumstances in which this party is left, and from which the defeat of the blacks will, eventually, flow, are not likely, without particular observation, to be completely embraced by the apprehension of the learner.

FIFTH BACK GAME,

TO THE FIRST GAMBIT,

On the Seventh Move of the Black.

7.

W. Queen's bishop's pawn 1 square.

B. Queen's bishop at the adverse king's knight's 4th.

8.

W. The queen at her knight's 3d.

B. Queen's bishop at his king's rook's 4th.*

9.

W. The king's rook's pawn takes the pawn.

B. The pawn takes the pawn.

10.

W. The rook takes the bishop.

B. The rook takes the rook.

11.

W. The king's bishop takes the pawn, giving a divergent check to the king and rook; wins the latter powerful piece, and consequently the game.

* This seems loosely played. Would it not be better, at this place, for the queen's bishop to capture the knight?

SIXTH

SIXTH BACK GAME,

TO THE FIRST GAMBIT,

On the Seventh Move of the Black.

7.

W. Queen's bishop's pawn 1 square.

B. Queen's bishop at his king's 3d square.

8.

W. The bishop takes the bishop.

B. The pawn takes the bishop.

9.

W. The queen at her knight's 3d.

B. The queen at her bishop's square, to defend
the 2 pawns.

10.

W. The rook's pawn takes the pawn.

B. The rook's pawn takes the pawn.

11.

W. The rook takes the rook. ♠

B. The bishop takes the rook.

12.

W. The king's knight takes the pawn.

B. The king at his 2d square.

13.

W. The queen's bishop takes the pawn.

B. The queen's knight at his bishop's 3d.

O 3

W. Queen's

14.

W. Queen's knight at his queen's 2d.

B. Queen's rook's pawn 2 squares.

15.

W. The king castles.

B. Queen's knight's pawn 2 squares.

16.

W. The rook at its king's rook's square. (a)

B. The king's knight at his bishop's 3d.

17.

W. The rook takes the bishop.

B. The queen takes the rook.

18.

W. The queen takes the king's pawn and gives check.

B. The king retires where he pleases, the game is lost.

Notes.

(a) The object of this attack is to draw the black queen, by an exchange, from the square where she supports the king's pawn.

The 13th move of the black player is not the best which he could adopt: but, as a course more calculated to meet the views of the adversary, would, with equal play, still end in defeat; we may, without further experiment, rest satisfied, that the move which PHILIDOR condemns, cannot be taken without loss.

SEVENTH

SEVENTH BACK GAME.

TO THE FIRST GAMBIT,

On the Eighth Move of the Black.

8.

W. The queen at her king's 2d.

B. Queen's bishop at his king's 3d.

9.

W. The bishop takes the bishop.

B. The pawn takes the bishop.

10.

W. The king's pawn 1 square.

B. The pawn takes the pawn.

11.

W. The pawn takes the pawn.

B. Queen's knight at his queen's 2d.

12.

W. King's knight's pawn 1 square.

B. The same.

13.

W. The knight's pawn takes the pawn,

B. The pawn takes the knight..

14.

W. The queen takes the pawn,

B. The queen at her king's 2d.

O 4

W. Queen's

15.

W. Queen's knight at his queen's 2d.

B. The king castles.

16.

W. Queen's knight's pawn 2 squares.

B. King's rook's pawn 1 square.

17.

W. Queen's knight at his king's 4th.

B. Queen's knight at his 3d square.

18.

W. The bishop at his king's 3d.

B. King's knight at his rook's 3d.

19.

W. The bishop at the adverse queen's bishop's 4th.

B. The queen at her bishop's 2d.

20.

W. Queen's rook's pawn 2 squares.

B. The king's bishop at his own square.

21.

W. Queen's rook's pawn 1 square.

B. The bishop takes the bishop.

22.

W. The pawn takes the bishop.

B. Queen's knight at his queen's 2d.

23.

W. The knight gives check.

B. The king retires.

W. Queen's

24.

W. Queen's rook at its knight's square.

B. The queen's knight takes the pawn.

25.

W. The knight takes the queen's knight's pawn.

B. The knight takes the knight.

26.

W. Queen's rook's pawn 1 square.

B. The king at his queen's rook's square.

27.

W. The rook takes the knight.

B. The queen at her bishop's square.

28.

W. The king's rook at its 2d square.

B. The queen's rook at its queen's 2d square.

29.

W. The king's rook at its queen's knight's 2d square.

B. The king's rook at its 2d square.

30.

W. The queen takes the adverse queen's bishop's pawn, and wins the game.

The science of PHILIDOR kept the balance a long while critically suspended.

SECOND

SECOND GAMBIT,

WITH FIVE BACK GAMES:

The First on the Third Move, the Second and Third on the Fourth, the Fourth on the Ninth, and the Fifth on the Eleventh Move of the Black.

1.

W. The king's pawn 2 squares.

B. The same.


2.

W. King's bishop's pawn 2 squares.

B. The pawn takes the pawn.


3.

W. King's bishop at his queen's bishop's 4th.

B. The queen gives check. (a) 

4.

W. The king at his bishop's square.

B. King's knight's pawn 2 squares. (b) 

Notes.

(a) A better way of playing at this move, would be to advance the king's bishop's pawn two squares; as the adversary does in the first back game.

(b) There are two other ways of playing in this place; the one, seating the king's bishop at the queen's bishop's fourth; the other, pushing the pawn of the queen a square; which the adversary tries in the second and third back games.

W. King's

5.

W. King's knight at his bishop's 3d.


B. The queen at her king's rook's 4th. (c)

6.

W. Queen's pawn 2 squares.

B. Queen's pawn 1 square.

7.

W. Queen's bishop's pawn 1 square. (d) 

B. Queen's bishop at the adverse king's knight's 4th.

Notes.

(c) He might have removed his queen to one of two other squares, but this is the best; for had he made her retire to your king's knight's fourth, you might have taken his king's bishop's pawn, giving check, and whether he take the bishop or refuse, by attacking, have forced his queen; and if he had carried her to his king's rook's third square, you could have attacked his king's bishop's pawn with your king's knight, which would entirely have decided the game in your favour.

(d) It is essential in the gambits to play this pawn, that you may afterwards be able to place your queen at her knight's third square, by so doing you strengthen your position, and perplex the adversary, especially if he has played his queen's bishop, without attacking one of your pieces. See, respecting this, the fifth and sixth back games of the first gambit.

W. The


8.

W. The king at his bishop's 2d.

B. King's knight at his bishop's 3d.

9.

W. The queen at her king's 2d.

B. Queen's knight at his queen's 2d. (e) 


10.

W. King's rook's pawn 2 squares.

B. The bishop takes the knight.

11.

W. The queen takes the bishop.

B. The queen takes the queen. (f) 

12.

W. The king takes the queen. (g)

B. The pawn gives check.

Notes.

(e) If, instead, he take your king's knight, with his bishop; the fourth back game will shew you how to act.

(f) If, instead of taking your queen, he had given check, the fifth back game will shew you the course to make him lose the game.

(g) I have given it as a general rule, always to unite your pawns, and bring them into the centre. Here is, however, an exception, for two reasons; first, if you take with your king you gain a pawn; secondly, the queens having been exchanged, your king has nothing to fear, and by bringing him into play, he may be as useful as any other piece.

W. The

13.

W. The king takes the other pawn.

B. King's bishop gives check at his rook's 3d.

14.

W. The king at the adverse king's bishop's
4th. (*h*)

B. The bishop takes the bishop.

15.

W. The rook takes the bishop.

B. King's rook's pawn 2 squares.

16.

W. The knight at his queen's 2d.

B. The king at his own 2d.

17.

W. King's rook at its king's bishop's square. (*i*)

B. Queen's bishop's pawn 1 square. (*k*)

Notes.

(*h*) Your king would not be safe on that square, if your adversary had a bishop running white to drive him from the post; but, as it is, your king sustains all your pawns.

(*i*) You might have played this rook to your king's square; but in this case your queen's rook would have been rendered almost useless; it is better therefore to postpone your attack, and prepare all your pieces for action.

(*k*) He prepares to push his queen's pawn a square, to break your centre; but you must prevent it, by putting him under the necessity of defending himself.

W. Queen's

206 PHILIDOR'S SECOND GAMBIT.

18.

W. Queen's rook at its king's square.

B. Queen's knight's pawn 2 squares. (*l*)

19.

W. The bishop at his queen's knight's 3d.

B. Queen's rook's pawn 2 squares.

20.

W. The king's pawn 1 square.

B. The pawn takes the pawn.

21.

W. The pawn takes the pawn.

B. King's knight at his queen's 4th.

22.

W. The knight at his king's 4th. (*m*)

B. Queen's knight at his own 3d.

23.

W. The knight at the adverse king's bishop's 3d.

B. Queen's rook at its queen's square. (*n*)

W. The

Notes.

(*l*) He endeavours to attack you on your left, and make an opening for his rooks.

(*m*) You would have played wrong had you taken his knight with your bishop, because by taking your bishop with his pawn, that pawn would obstruct the passage of your knight; it was therefore necessary to play this knight first, in order to have no useless piece.

(*n*) If he had taken your knight, you must have taken

24.

W. The king's pawn 1 square.

B. Queen's rook at its queen's 3d. (o)

25.

W. The pawn takes the pawn and opens check from the rook.

B. The king takes the pawn.

26.

W. The king at the adverse king's knight's 4th.

B. The king at his knight's 2d.

27.

W. The knight takes the rook's pawn and gives check.

B. The king at his rook's 2d.

28.

W. The king's rook gives check.

B. The king at his knight's square.

Notes.

taken his knight with the pawn, and afterwards attacked his king's bishop's pawn, by playing your queen's rook at the adverse king's second square.

(o) If instead of playing the rook, he had taken your pawn, you would have won the game in a few moves, because he would have lost his queen's bishop's pawn; so, if he had taken your knight with his own, you would have taken his pawn with yours, giving check by discovery.

W. The

29.

W. The king's rook at the adverse queen's knight's 2d square.

B. The queen's rook at its queen's square. (p)

30.

W. The bishop takes the adverse queen's knight, and wins the game.

Notes.

(p) If he had played his king instead of his queen's rook, you might have given check with your queen's rook, and taken that of his king. It must be observed here, that what has decided the game in favour of the white, is, that the king, having been in a situation, to enter the field with safety, which rarely happens, has been as instrumental to victory, as the best of his pieces. CHARLES XII. of Sweden was observed, very characteristically, to move the king more than any other piece; but this conduct is seldom to be imitated, on account of the ruin which involves the whole community of pieces, if the king meet with a disaster.

VARIATION.

At the 28th move, let the bishop check, instead of the rook; and the check-mate will be effected, almost at the instant, without circumevolution, or difficulty.

FIRST

FIRST BACK GAME,

TO THE SECOND GAMBIT,

On the Third Move of the Black.

3.

W. King's bishop at his queen's bishop's 4th.

B. King's bishop's pawn 2 squares.

4.

W. The pawn takes the pawn. (a)

B. The queen gives check.

5.

W. The king at his bishop's square.

B. King's pawn 1 square. (b)

6.

W. The bishop takes the knight.

B. The king's pawn takes the pawn and gives check. (c)

Notes.

(a) I make the white pawn take that pawn, to shew that it must cause the loss of the game; the best move in this puzzling situation, would have been to play your queen to your king's second square.

(b) He exposes your king's bishop to be taken by his queen.

(c) So situated, he cannot well shape his play so as not to win.

7.

W. The king takes the pawn.

B. The king's rook takes the bishop, and wins the game.

From this result, in connection with remarks on a subsequent back-game, it may be affirmed, that when the snares of this gambit are spread against Experience, the assailant runs a considerable risk. He must delight to be committed in adventure, who proposes, by captivating invitations that may be declined so advantageously, to circumvent a good player; and yet the mechanism, springing at the 3d move, however it may fail against complete Insight into the manœuvres of Chess, is stamped with traces of a penetrating calculation, and a fine conception. It is a discouragement from adopting this refined speculation, that the player cannot retire to even ground, if ably opposed: but must leave the adversary some slight superiority of circumstances, and meet his strokes in a defensive attitude.

SECOND

SECOND BACK GAME,

TO THE SECOND GAMBIT,

On the Fourth Move of the Black.

4.

W. The king at his bishop's square.

B. King's bishop at his queen's bishop's 4th.

5.

W. Queen's pawn 2 squares.

B. King's bishop at his queen's knight's 3d.

6.

W. King's knight at his bishop's 3d.

B. The queen at the white king's knight's 4th.

7.

W. The king's bishop takes the king's bishop's pawn, and gives check.

B. The king at his bishop's square, because if he takes the bishop he loses his queen. (a)

8.

W. King's rook's pawn 1 square.

B. The queen at the white king's knight's 3d.

Notes.

(a) By the check of the knight.

P 2

W. Queen's

212 PHILIDOR'S SECOND GAMBIT.

9.

W. Queen's knight at his bishop's 3d.

B. The king takes the bishop.

10.

W. Queen's knight at his king's 2d.

B. The queen at her king's knight's 3d.

11.

**W. The king's knight gives check to the king
and queen, and wins the game.**

The white player's sacrifice of his bishop, for the attainment of more than a compensation, certain but distant, is a pleasing specimen of invention and address.

THIRD

THIRD BACK GAME,

TO THE SECOND GAMBIT,

On the Fourth Move of the Black.

4.

W. The king at his bishop's square.

B. Queen's pawn 1 square.

5.

W. King's knight at his bishop's 3d.

B. Queen's bishop at the white king's knight's
4th.

6.

W. Queen's pawn 2 squares.

B. King's knight's pawn 2 squares.

7.

W. Queen's knight at his bishop's 3d.

B. The queen at her king's rook's 4th.

8.

W. King's rook's pawn 2 squares.

B. King's rook's pawn 1 square.

9.

W. The king at his bishop's 2d.

B. The bishop takes the knight.

10.

W. The pawn takes the bishop,

B. The queen at her king's knight's 3d.

P 3

W. The

214 PHILIDOR'S SECOND GAMBIT.

11.

W. The rook's pawn takes the pawn.

B. The queen takes the pawn.

12.

W. The knight at his king's 2d.

B. The queen's knight at his queen's 2d.

13.

W. The knight takes the pawn,

B. The queen at her own square.

14.

W. Queen's bishop's pawn 1 square.

B. Queen's knight at his 3d square.

15.

W. King's bishop at his queen's 3d.

B. The queen at her own 2d.

16.

W. Queen's bishop at his king's 3d.

B. The king castles.

17.

W. Queen's rook's pawn 2 squares.

B. The king at his queen's knight's square.

18.

W. Queen's rook's pawn 1 square.

B. Queen's knight at his bishop's square.

19.

W. Queen's knight's pawn 2 squares.

B. Queen's bishop's pawn 1 square.

W. Queen's

20.

W. Queen's knight's pawn 1 square,

B. The pawn takes the pawn.

21.

W. Queen's rook's pawn 1 square,

B. Queen's knight's pawn 1 square.

22.

W. The queen at her knight's 3d.

B. King's knight at his bishop's 3d.

23.

W. The king's bishop takes the pawn.

B. The queen at her bishop's 2d.

24.

W. Queen's pawn 1 square.

B. King's bishop at his knight's 2d.

25.

W. King's bishop at the black queen's bishop's 3d.

B. King's knight at his queen's 2d.

26.

W. The knight at his queen's 3d.*

B. King's knight at his king's 4th,

* Q. Would it not be better to put the *queen's knight* at his *king's second square*, because that would force away the white bishop; and the black king's bishop might then take the pawn guarded by the queen, as a gratuitous capture?

216 PHILIDOR'S SECOND GAMBIT.

27.

W. The knight takes the knight.

B. The bishop takes the knight.

28.

W. King's bishop's pawn 1 square.

B. The bishop at his king's knight's 2d.

29.

W. Queen's bishop at his queen's 4th.

B. The bishop takes the bishop.

30.

W. The pawn takes the bishop.

B. The queen at her king's 2d.

31.

W. The king at his bishop's 3d.

B. Queen's rook at its king's knight's square.

32.

W. Queen's rook at its queen's bishop's square.

B. Queen's rook at its king's knight's 3d square.

33.

W. The bishop at the black queen's knight's 2d.

B. King's rook at its knight's square.

34.

W. The rook takes the knight.

B. The rook takes the rook.

W. The

35.

W. The bishop takes the rook.

B. The king takes the bishop.

36.

W. The rook gives check.

B. The king at his queen's knight's square.

37.

W. The queen at her bishop's 4th.

B. The queen at her own 2d.

38.

W. The king's bishop's pawn 1 square, to prevent the queen's check.

B. The rook at its king's knight's square.

39.

W. The queen at the black queen's bishop's 3d. (a)

B. The queen takes the queen.

40.

W. The pawn takes the queen.

B. The king at his queen's bishop's 2d.

41.

W. Queen's pawn 1 square.

B. King's rook's pawn 1 square.

Notes.

(a) this offer is tactical, because one of the white pawns is doubled, and they will extend on the four centre files, if the black queen accept the exchange.

W. The

218 PHILIDOR'S SECOND GAMBIT.

42.

W. The rook at its king's rook's square.

B. The same.

43.

W. The rook at its king's knight's square.

B. The rook at its 2d square.

44.

W. The rook at the black king's knight's square.

B. Queen's knight's pawn 1 square.

45.

W. The rook at the black queen's rook's square.

B. The king at his queen's knight's 3d,

46.

W. The rook gives check.

B. The king at his queen's bishop's 2d,

47.

W. The rook gives check.

B. The king at the queen's square.

48.

W. The king's pawn 1 square.

B. The pawn takes the pawn.

49.

W. The queen's pawn 1 square.

B. The king at his queen's bishop's square.

W. The

PHILIDOR'S SECOND GAMBIT. 219

50.

W. The pawn gives check.

B. The king at his queen's square.

51.

**W. The rook gives check, the king removes,
the pawn is queened, and wins the game.**

FOURTH

FOURTH BACK GAME,

TO THE SECOND GAMBIT,

On the Ninth Move of the Black,

9.

W. The queen at her king's 2d,

B. The bishop takes the knight,

10.

W. The queen takes the bishop.

B. The queen takes the queen.

11.

W. The pawn takes the queen.

B. King's bishop at his knight's 2d.

12.

W. King's rook's pawn 2 squares,

B. King's rook's pawn 1 square.

13.

W. King's rook at its knight's square.

B. King's knight at his rook's 2d.

14.

W. The queen's bishop takes the gambit pawn.

B. The king's bishop takes the queen's pawn
and gives check.

15.

W. The pawn takes the bishop.

B. The pawn takes the bishop.

W. King's

16.

W. King's rook at the black king's knight's 2d.

B. Queen's knight at his bishop's 3d.

17.

W. Queen's knight at his bishop's 3d.

B. The queen's knight takes the pawn.

18.

W. The bishop takes the pawn and gives check.

B. The king at his bishop's square.

19.

W. Queen's rook at its king's knight's square.

B. Queen's knight at his bishop's 3d. *

20.

W. The bishop at his queen's knight's 3d.

B. Queen's rook at its queen's square.

21.

W. The king's rook gives check at the black king's bishop's 2d.

B. The king at his own square.

22.

W. Queen's rook at the black king's knight's 2d.

B. King's knight at his bishop's square.

23.

W. The knight at the adverse queen's 4th square—the whites *must* win the game.

* It is intended to offer a variation on this move.

VARIATION BY THE EDITOR,

ON THE PLAY OF THE BLACK.

19.

W. Queen's rook at its king's knight's square.

B. King's knight at his 4th square.

20.

W. King's rook at the adverse knight's square. (a)

B. The king takes the bishop.

21.

W. The rook takes the queen's rook.

B. The rook takes the rook.

22.

W. The pawn takes the knight.

B. The pawn takes the pawn.

23.

W. The rook takes the pawn.

B. The rook at his king's bishop's square,
and has a very good game.

Notes.

(a) The white has no better play.

Here is another occasion for observing,
that when a move at the *beginning of a back*
game is pointed out, as *necessarily* leading to
defeat,

defeat, the subsequent moves of the losing party should be undeviatingly correct, or the commission of a *fundamental* error cannot be considered as proved. In the present case, the proscribed move appears to produce neither a near nor a remote disadvantage; provided the resource be used, which in the back game was overlooked. This, the EDITOR, though desirous to avoid ostentation, deemed it proper to state distinctly; lest players, conforming upon trust, to the explicit directions of PHILIDOR, respecting the ninth move, should be deceived. The general foundation of the SECOND GAMBIT is affected by this turn; as it seems the black queen may, contrary to all our master's examples, at the 3d move, give check, without losing the game—on the contrary, the second player may, by judicious movements after this step, acquire the best position.

FIFTH BACK GAME,

TO THE SECOND GAMBIT,

On the Eleventh Move of the Black.

11.

W. The queen takes the bishop.

B. The knight gives check at the adverse king's knight's 4th.

12.

W. The king at his knight's square.

B. The king's knight's pawn takes the pawn.

13.

W. The queen's bishop takes the pawn.

B. King's knight at his bishop's 3d.

14.

W. The knight at his queen's rook's 3d.

B. The queen takes the queen.

15.

W. The pawn takes the queen.

B. The king's knight at his rook's 4th.

16.

W. The king's rook takes the pawn.

B. The king's knight takes the bishop.

17.

W. The rook takes the knight.

B. King's bishop's pawn 1 square.

W. The

18.

W. The king at his bishop's 2d. .

B. The king castles.

19.

W. The bishop at the adverse king's 3d.

B. The bishop at his king's 2d.

20.

W. Queen's rook at its king's rook's square.

B. The king at his queen's knight's square.

21.

W. The bishop takes the knight.

B. The rook takes the bishop.

22.

W. Queen's rook at the adverse king's rook's 3d.

B. Queen's knight's pawn 1 square,

23.

W. King's rook at the adverse king's bishop's 4th.

B. The bishop at his queen's square.

24.

W. King's rook at the adverse king's rook's 4th.

B. The king at his queen's knight's 2d.

25.

W. King's bishop's pawn 1 square.

B. Queen's bishop's pawn 1 square.

26.

W. The king's bishop's pawn 1 square, and wins the game.

216 PHILIDOR'S SECOND GAMBIT.

27.

W. The knight takes the knight.

B. The bishop takes the knight.

28.

W. King's bishop's pawn 1 square.

B. The bishop at his king's knight's 2d.

29.

W. Queen's bishop at his queen's 4th.

B. The bishop takes the bishop.

30.

W. The pawn takes the bishop.

B. The queen at her king's 2d.

31.

W. The king at his bishop's 3d.

B. Queen's rook at its king's knight's square.

32.

W. Queen's rook at its queen's bishop's square.

B. Queen's rook at its king's knight's 3d square.

33.

W. The bishop at the black queen's knight's 2d.

B. King's rook at its knight's square.

34.

W. The rook takes the knight.

B. The rook takes the rook.

W. The

35.

W. The bishop takes the rook.

B. The king takes the bishop.

36.

W. The rook gives check.

B. The king at his queen's knight's square.

37.

W. The queen at her bishop's 4th.

B. The queen at her own 2d.

38.

W. The king's bishop's pawn 1 square, to prevent the queen's check.

B. The rook at its king's knight's square.

39.

W. The queen at the black queen's bishop's 3d. (a)

B. The queen takes the queen.

40.

W. The pawn takes the queen.

B. The king at his queen's bishop's 2d.

41.

W. Queen's pawn 1 square.

B. King's rook's pawn 1 square.

Notes.

(a) this offer is tactical, because one of the white pawns is doubled, and they will extend on the four centre files, if the black queen accept the exchange.

W. The

218 PHILIDOR'S SECOND GAMBIT.

42.

W. The rook at its king's rook's square.

B. The same.

43.

W. The rook at its king's knight's square.

B. The rook at its 2d square.

44.

W. The rook at the black king's knight's square.

B. Queen's knight's pawn 1 square.

45.

W. The rook at the black queen's rook's square.

B. The king at his queen's knight's 3d,

46.

W. The rook gives check.

B. The king at his queen's bishop's 2d,

47.

W. The rook gives check.

B. The king at the queen's square.

48.

W. The king's pawn 1 square.

B. The pawn takes the pawn.

49.

W. The queen's pawn 1 square.

B. The king at his queen's bishop's square.

W. The

PHILIBOR'S SECOND GAMBIT. 219

50.

W. The pawn gives check,

B. The king at his queen's square.

51.

W. The rook gives check, the king removes,
the pawn is queened, and wins the game,

FOURTH

FOURTH BACK GAME,

TO THE SECOND GAMBIT,

On the Ninth Move of the Black,

9.

- W. The queen at her king's 2d.
- B. The bishop takes the knight.

10.

- W. The queen takes the bishop.
- B. The queen takes the queen.

11.

- W. The pawn takes the queen.
- B. King's bishop at his knight's 2d.

12.

- W. King's rook's pawn 2 squares.
- B. King's rook's pawn 1 square.

13.

- W. King's rook at its knight's square.
- B. King's knight at his rook's 2d.

14.

- W. The queen's bishop takes the gambit pawn.
- B. The king's bishop takes the queen's pawn and gives check.

15.

- W. The pawn takes the bishop.
- B. The pawn takes the bishop.

W. King's

16.

W. King's rook at the black king's knight's 2d.

B. Queen's knight at his bishop's 3d.

17.

W. Queen's knight at his bishop's 3d.

B. The queen's knight takes the pawn.

18.

W. The bishop takes the pawn and gives check.

B. The king at his bishop's square.

19.

W. Queen's rook at its king's knight's square.

B. Queen's knight at his bishop's 3d. *

20.

W. The bishop at his queen's knight's 3d.

B. Queen's rook at its queen's square.

21.

W. The king's rook gives check at the black king's bishop's 2d.

B. The king at his own square.

22.

W. Queen's rook at the black king's knight's 2d.

B. King's knight at his bishop's square.

23.

W. The knight at the adverse queen's 4th square—the whites *must* win the game.

* It is intended to offer a variation on this move.

230 PHILIDOR'S THIRD GAMBIT.

20.

W. The pawn takes the bishop.

B. Queen's rook at its queen's square. *(i)*

21.

W. King's rook at the adverse king's bishop's
3d.

B. The queen at her 2d square. *(k)*

22.

W. The king's rook takes the king's knight's
pawn, and gives check.

B. The pawn takes the rook.

23.

W. The queen takes the pawn, and gives
check.

B. The king at his rook's square. *(l)*

W. The

Notes.

(i) If he had attacked your queen with his bishop, instead of playing his rook, you would have taken his bishop with your king's rook; this, by making an opening upon his king, would have given you an easier attack.

(k) If he had not played his queen to this square, you must have taken his bishop with your rook, and that would have secured the game.

(l) If, instead of withdrawing his king, he had covered him with his queen, you must have taken his bishop, giving him check; and you would have been
left

defeat, the subsequent moves of the losing party should be undeviatingly correct, or the commission of a *fundamental* error cannot be considered as proved. In the present case, the proscribed move appears to produce neither a near nor a remote disadvantage; provided the resource be used, which in the back game was overlooked. This, the EDITOR, though desirous to avoid ostentation, deemed it proper to state distinctly; lest players, conforming upon trust, to the explicit directions of PHILIDOR, respecting the ninth move, should be deceived. The general foundation of the SECOND GAMBIT is affected by this turn; as it seems the black queen may, contrary to all our master's examples, at the 3d move, give check, without losing the game—on the contrary, the second player may, by judicious movements after this step, acquire the best position.

218 PHILIDOR'S SECOND GAMBIT.

42.

W. The rook at its king's rook's square.

B. The same.

43.

W. The rook at its king's knight's square.

B. The rook at its 2d square.

44.

W. The rook at the black king's knight's square.

B. Queen's knight's pawn 1 square.

45.

W. The rook at the black queen's rook's square.

B. The king at his queen's knight's 3d,

46.

W. The rook gives check.

B. The king at his queen's bishop's 2d,

47.

W. The rook gives check.

B. The king at the queen's square.

48.

W. The king's pawn 1 square.

B. The pawn takes the pawn.

49.

W. The queen's pawn 1 square.

B. The king at his queen's bishop's square.

W. The

PHILIDOR'S SECOND GAMBIT. 219

50.

W. The pawn gives check.

B. The king at his queen's square.

51.

**W. The rook gives check, the king removes,
the pawn is queened, and wins the game.**

FOURTH

FOURTH BACK GAME,

TO THE SECOND GAMBIT,

On the Ninth Move of the Black,

9.

W. The queen at her king's 2d.

B. The bishop takes the knight,

10.

W. The queen takes the bishop.

B. The queen takes the queen.

11.

W. The pawn takes the queen.

B. King's bishop at his knight's 2d.

12.

W. King's rook's pawn 2 squares,

B. King's rook's pawn 1 square.

13.

W. King's rook at its knight's square.

B. King's knight at his rook's 2d.

14.

W. The queen's bishop takes the gambit pawn.

B. The king's bishop takes the queen's pawn
and gives check.

15.

W. The pawn takes the bishop.

B. The pawn takes the bishop.

W. King's

16.

W. King's rook at the black king's knight's 2d.

B. Queen's knight at his bishop's 3d.

17.

W. Queen's knight at his bishop's 3d.

B. The queen's knight takes the pawn.

18.

W. The bishop takes the pawn and gives check.

B. The king at his bishop's square.

19.

W. Queen's rook at its king's knight's square.

B. Queen's knight at his bishop's 3d. *

20.

W. The bishop at his queen's knight's 3d.

B. Queen's rook at its queen's square.

21.

W. The king's rook gives check at the black king's bishop's 2d.

B. The king at his own square.

22.

W. Queen's rook at the black king's knight's 2d.

B. King's knight at his bishop's square.

23.

W. The knight at the adverse queen's 4th square—the whites *must* win the game.

* It is intended to offer a variation on this move.

SECOND BACK GAME,

TO THE THIRD GAMBIT,

On the Third Move of the Black.

3.

W. The king's pawn takes the pawn.

B. The king's pawn takes the pawn.

4.

W. King's knight at his bishop's 3d.

B. The queen takes the pawn.

5.

W. Queen's pawn 2 squares.

B. The queen gives check at the adverse king's 4th.

6.

W. The king at his bishop's 2d.

B. King's bishop at his king's 2d.

7.

W. King's bishop at his queen's 3d.

B. The queen at her bishop's 3d.

8.

W. The queen's bishop takes the pawn.

B. Queen's bishop at his king's 3d.

9.

W. The queen at her king's 2d.

B. The queen at her own 2d.

W. Queen's

10.

W. Queen's bishop's pawn 2 squares.

B. Queen's bishop's pawn 1 square.

11.

W. Queen's knight at his bishop's 3d.

B. King's knight at his bishop's 3d.

12.

W. King's rook's pawn 1 square.

B. The king castles.

13.

W. King's knight's pawn 2 squares.

B. King's bishop at his queen's 3d.

14.

W. King's knight at the black king's 4th.

B. The bishop takes the knight.

15.

W. The pawn takes the bishop.

B. King's knight at his king's square.

16.

W. Queen's rook at its queen's square.

B. The queen at her king's 2d.

17.

W. King's knight's pawn 1 square.

B. Queen's knight at his queen's 2d.

18.

W. The queen at the black king's rook's 4th.

B. King's knight's pawn 1 square.

W. The

238 PHILIDOR'S THIRD GAMBIT.

19.

W. The queen at the adverse king's rook's 3d.

B. The queen gives check.

20.

W. The king at his knight's 3d.

B. The queen's knight takes the king's pawn.

21.

W. The knight at his king's 4th.

B. The queen at the adverse queen's 4th.

22.

W. The knight gives check at the adverse king's bishop's 3d.

B. The knight takes the knight.

23.

W. The pawn takes the knight.

B. The game is lost, the mate being forced.*

* *A forced-mate* is a mate, which, though a few desperate sacrifices might protract it, is inevitable.

THIRD

THIRD BACK GAME,

TO THE THIRD GAMBIT,

On the Eleventh Move of the Black.

11.

W. King's bishop at his queen's 3d.

B. The king castles on his queen's side.

12.

W. King's rook at its king's square.

B. The queen retires to her king's bishop's square.

13.

W. The queen at her rook's 4th.

B. The king at his queen's knight's square.

14.

W. Queen's bishop at his king's 3d.

B. Queen's bishop's pawn 1 square.

15.

W. Queen's pawn 1 square.

B. Queen's bishop at the adverse king's knight's 4th.

16.

W. Queen's knight's pawn 2 squares.

B. The bishop takes the knight.

17.

W. The pawn takes the bishop.

B. Queen's rook at its bishop's square.

W. The

240 PHILIDOR'S THIRD GAMBIT.

18.

W. The knight at the adverse queen's knight's 4th.

B. Queen's rook's pawn 1 square.

19.

W. The knight takes the bishop.

B. The queen takes the knight.

20.

W. Queen's rook at its knight's square.

B. Queen's knight at his king's 4th.

21.

W. King's bishop at his king's 2d.

B. King's knight at his queen's 2d.

22.

W. The queen at the adverse queen's rook's 4th.

B. The queen gives check at her king's knight's 3d.

23.

W. The king at his rook's square.

B. The queen returns to her 3d square.

24.

W. The pawn takes the pawn.

B. The knight takes the pawn.

25.

W. Queen's rook at the adverse queen's knight's 3d.

B. The queen at her king's bishop's square.

W. King's

26.

W. King's rook at its queen's knight's square.

B. The knight from his king's 4th to his queen's 2d.

27.

W. The queen's rook takes the rook's pawn.

B. The knight takes the rook.

28.

W. The queen takes the knight.

B. The queen's rook at its bishop's 2d.

29.

W. The queen's pawn 1 square, and wins the game.

If, at the 28th move, the king, instead of the rook, be placed at the bishop's second, the game may be protracted, though the mate cannot be finally eluded.—The practice of forbearing to involve the king in the conflicts of the field, is a necessary part of good play; but a mechanical habit of leaving him inactive, without reflecting whether a sally would or would not promote his defence, must be kept from insinuating into the player's manner.

The Cunningham Gambit,

WITH TWO BACK GAMES:

*One on the Seventh Move of the Black, and One on the Eleventh
of the White.*

1.

W. The king's pawn 2 squares.

B. The same.

2.

W. King's bishop's pawn 2 squares.

B. The pawn takes the pawn.

3.

W. King's knight at his bishop's 3d.

B. King's bishop at his king's 2d.

4.

W. King's bishop at his queen's bishop's 4th.

B. The king's bishop gives check.

5.

W. King's knight's pawn 1 square.

B. The pawn takes the pawn.

6.

W. The king castles.

B. The pawn takes the pawn and gives check.

W. The

7.

W. The king at his rook's square.

B. King's bishop at his 3d square. (a) ~~Q~~

8.

W. King's pawn 1 square.

B. Queen's pawn 2 squares. (b)

9.

W. The pawn takes the bishop.

B. The knight takes the pawn.

10.

W. King's bishop at his queen's knight's 3d.

B. Queen's bishop at his king's 3d.

Notes.


(a) If, instead of playing this bishop to his third square, he had played him to his king's second square, you would have won the game, or gained a decisive advantage in a few moves. Vide the first back game.

(b) If he did not sacrifice his bishop, you would certainly win the game; but losing *that* for three pawns, he must conquer by the superiority of his pawns, provided he does not inconsiderately push them, without disposing his pieces for their support.

R 2

W. Queen's

11.

W. Queen's pawn 1 square. (c) 

B. King's rook's pawn 1 square. (d)

12.

W. Queen's bishop at his king's bishop's 4th.

B. Queen's bishop's pawn 2 squares.

13.

W. The queen's bishop takes the pawn close to his king.

B. Queen's knight at his bishop's 3d.

14.

W. Queen's knight at his queen's 2d.

B. King's knight at the adverse king's knight's 4th. (e)

W. The

Notes.

(c) By pushing this pawn two squares you had given his knight a free entry into your game, which would have lost you the party still sooner than by the present course. The subject of the second back game.

(d) This move is of consequence to him for ensuring the party, because it hinders you from attacking his king's knight with your queen's bishop, to effect afterwards a separation of his pawns, by sacrificing a rook for one of his knights, and this would have turned the game in your favour

(e) He plays this knight to take your queen's bishop, who would be troublesome to him, were he to castle on

15.

W. The queen at her king's 2d. (*f*)

B. The knight takes the bishop.

16.

W. The queen takes the knight.

B. The queen at her knight's square. (*g*)

17.

W. The queen takes the queen. (*h*)

B. The rook takes the queen.

18.

W. Queen's rook at its king's square.

B. The king at his queen's 2d.

Notes.

on his queen's side. Here we may observe, as a general rule, that when a player has advanced pawns, it becomes policy to commence a distinct hostility against the bishops, because they can menace the pawns, and block their way, more effectually than any other piece.

(*f*) Knowing no expedient way to save your bishop, you play your queen to replace him; for if you had seated him at your king's bishop's fourth, to hinder a new enterprise of his knight, he would have pushed his king's knight's pawn upon the bishop, and made you lose the game immediately.

(*g*) He offers to exchange queens to break the direction of yours, so that he may place his queen at her third square, in case you refuse to take her.

(*h*) If you did not take the queen, your situation would be still worse.

R 3

W. The

19.

W. The king's knight gives check.

B. The knight takes the knight.

20.

W. The rook takes the knight.

B. The king at his queen's 3d.

21.

W. King's rook at his king's square.

B. Queen's knight's pawn 2 squares.

22.

W. Queen's bishop's pawn 1 square.

B. Queen's rook at its king's square.

23.

W. Queen's rook's pawn 2 squares.

B. Queen's rook's pawn 1 square.

24.

W. The knight at his king's bishop's 3d.

B. King's knight's pawn 2 squares.

25.

W. The king at his knight's 2d.

B. King's bishop's pawn 1 square. (i)

26.

W. Queen's rook at its king's 2d.

B. King's rook's pawn 1 square.

Notes.

(i) If he had pushed this pawn two squares you had gained his queen's pawn, which would have improved your game.

W. The

27.

W. The queen's rook's pawn takes the pawn.

B. The pawn takes the pawn.

28.

W. King's rook at its queen's rook's square.

B. Queen's rook at its own square. (*k*)

29.

W. King's rook returns to his king's square.

B. The bishop at his queen's 2d.

30.

W. Queen's pawn 1 square.

B. Queen's bishop's pawn 1 square.

31.

W. The bishop at his queen's bishop's 2d.

B. King's rook's pawn 1 square. (*l*)

Notes.

(*k*) You must never resign the passages, nor suffer the opponent to double his rooks; accordingly, rather than suffer this, he proposes to change piece for piece.

(*l*) He plays this in order afterwards to push his king's knight's pawn upon your knight, to force him from his position; but if he had pushed his knight's pawn before playing this, your knight, vaulting to your king's rook's fourth, would have stopped the progress of all his pawns.

32.

W. King's rook at its own square.

B. King's rook at its 4th square. (*m*)

33.

W. Queen's knight's pawn 1 square.

B. Queen's rook at its king's rook's square.

34.

W. Queen's knight's pawn 1 square.

B. King's knight's pawn 1 square.

35.

W. The knight at his queen's 2d.

B. King's rook at its king's knight's 4th.

36.

W. King's rook at its king's bishop's square.

B. King's knight's pawn 1 square.

37.

W. The rook takes the pawn, and gives check.

B. The king at his queen's bishop's 2d.

38.

W. King's rook at the adverse king's knight's 3d.

B. The pawn gives check.

Notes.

(*m*) Had he given check with his rook's pawn, instead of playing thus, he would have acted contrary to the instruction given in the first party. *Vide note (x).*

W. The

39.

W. The king at his knight's square.

B. King's knight's pawn 1 square.

40.

W. The rook takes the rook.

B. The pawn gives check.

41.

W. The king takes the knight's pawn.

B. The rook's pawn makes a queen, and gives check.

42.

W. The king at his bishop's 2d.

B. The rook gives check at his king's bishop's square.

43.

W. The king at his 3d square.

B. The queen gives check at the adverse king's rook's 3d.

44.

W. The knight covers the check.

B. The queen takes the knight, and gives mate in a few moves.

The black pawns are conducted in a masterly manner on each wing, so as to lay a foun-

250 THE CUNNINGHAM GAMBIT.

a foundation for a beneficial result; but the halting march of the white pawn, which consumes the 33d and 34th moves of the white, seems to be a waste of a move at a critical period.

FIRST

FIRST BACK GAME,
TO THE CUNNINGHAM GAMBIT,
On the Seventh Move of the Black.

7.

W. The king at his rook's square.

B. King's bishop at his king's 2d.

8.

W. The king's bishop takes the pawn and gives check.

B. The king takes the bishop.

9.

W. King's knight at the adverse king's 4th square, giving double check.

B. The king at his 3d square; any where, he is liable to lose the queen.

10.

W. The queen gives check at her king's knight's 4th. (a)

B. The king takes the knight.

11.

W. The queen gives check at the adverse king's bishop's 4th.

B. The king at his queen's 3d.

Notes.

(a) You waive the capture of the queen, to seize the opportunity of forcing a mate.

W. The

12.

W. The queen gives check-mate at the adverse queen's 4th.

STRICTURE, and OUTLINES of a VARIATION.

The station assigned to the bishop at the 7th move, is as injudicious as the advantage taken of it is brilliant;—nevertheless there is no necessity for the mate being so precipitate. The king, at the 10th move, should refuse taking the knight. This creates him chances of escape, and leaves the hostile party but one mode of effecting any thing decisive. The knight, adopting that mode, assaults both king and queen. The difficulty and embarrassment of the black pieces will then appear. The king, in protracting the struggle, exposes to dispersion and destruction his left wing. Equal play, exerted so long after a critical stroke, cannot retrieve the step on which the interest of this back game turns: but equal play may prevent the sudden extinction of manœuvring; and the practice of the best defence in situations of which various points are

are open to the enemy, imparts a facility at resource. It is not necessary to be circumstantial, in marking the conduct of the variation. Other expedients present themselves to retard defeat, the turns of which the reader may explore: but as the EDITOR finds already a variation on this back game, he declines multiplying ingraftments of a branch upon a branch, lest the principle of the gambit should be lost in its ramifications, and the attention diverted from the leading effect.

SEQUEL

SEQUEL

TO THE FIRST GAME;

*Showing how to accomplish a Mute, if the King refuse to
take the Bishop.*

8.

W. The king's bishop takes the pawn, and
gives check.

B. The king at his bishop's square.

9.

W. The king's knight at the adverse king's
4th.

B. King's knight at his bishop's 3d.

10.

W. King's bishop at his queen's knight's 3d.

B. The queen at her king's square.

11.

W. King's knight at the adverse king's
bishop's 2d.

B. The rook at its king's knight's square.

12.

W. King's pawn 1 square.

B. Queen's pawn 2 squares.

13.

W. The pawn takes the knight.

B. The pawn takes the pawn.

W. The

14.

W. The bishop takes the pawn.

B. Queen's bishop at the adverse king's knight's 4th.

15.

W. The queen at her king's square.

B. Queen's bishop at his king's rook's 4th.

16.

W. Queen's pawn 2 squares.

B. The bishop takes the knight.

17.

W. The queen's bishop gives check.

B. The rook covers the check.

18.

W. The knight at his king's bishop's 3d.

B. The bishop takes the bishop.

19.

W. The knight takes the bishop.

B. The queen at her king's bishop's 2d.

20.

W. The knight takes the bishop.

B. The queen takes the knight.

21.

W. The queen takes the queen.

B. The king takes the queen.

22.

W. The bishop takes the rook; and wins the game.

SECOND

SECOND BACK GAME,

TO THE CUNNINGHAM GAMBIT,

On the Eleventh Move of the White.

11.

W. The queen's pawn 2 squares.

B. King's knight at the adverse king's 4th.

12.

W. Queen's bishop at his king's bishop's 4th.

B. King's bishop's pawn 2 squares.

13.

W. Queen's knight at his queen's 2d.

B. The queen at her king's 2d.

14.

W. Queen's bishop's pawn 2 squares.

B. Queen's bishop's pawn 1 square.

15.

W. The pawn takes the pawn.

B. The pawn takes the pawn.

16.

W. Queen's rook at its bishop's square.

B. Queen's knight at his bishop's 3d.

17.

W. The knight takes the knight.

B. The king's bishop's pawn takes the knight.

W. The

18.

W. The knight takes the pawn close to his king.

B. The king castles with his rook.

19.

W. The queen at her 2d square.

B. King's rook's pawn 1 square.

20.

W. Queen's rook at the adverse queen's bishop's 4th.

B. Queen's rook at its queen's square.

21.

W. King's bishop at his queen's rook's 4th.

B. King's knight's pawn 2 squares.

22.

W. Queen's bishop at his king's 3d.

B. The rook takes the rook.

23.

W. The knight takes the rook.

B. The queen at her 3d square.

24.

W. The queen at her king's rook's 2d.

B. The king at his knight's 2d.

25.

W. The queen takes the queen.

B. The rook takes the queen.

26.

W. Queen's rook's pawn 1 square.

B. The king at his knight's 3d.

27.

W. Queen's knight's pawn 2 squares.

B. King's rook's pawn 1 square.

28.

W. Queen's knight's pawn 1 square.

B. The knight at his king's 2d.

29.

W. The rook at the adverse queen's bishop's 2d.

B. The rook at its queen's 2d.

30.

W. The rook takes the rook.

B. The bishop takes the rook.

31.

W. The king at his knight's 2d.

B. King's rook's pawn 1 square.

32.

W. Queen's bishop at his king's bishop's 2d.

B. The king at his rook's 4th.

33.

W. The king's bishop gives check.

B. The bishop covers the check.

34.

W. The bishop takes the bishop.

B. The king takes the bishop.

W. The

35.

W. The knight gives check at his king's 3d.

B. The king at the adverse king's bishop's 4th.

36.

W. The king at his rook's 3d square.

B. The king at the adverse king's bishop's 3d.

37.

W. The knight at his king's knight's 4th.

B. The knight at his king's bishop's 4th.

38.

W. The bishop at his king's knight's square.

B. King's pawn 1 square.

39.

W. Queen's rook's pawn 1 square.

B. King's pawn 1 square.

40.

W. The bishop at his king's bishop's 2d.

B. The knight takes the queen's pawn, and wins the party.

VARIATION BY THE EDITOR.

On the 31st Move of the White.

POSITION OF THE PIECES.

White. The king at his rook's square; a bishop at the queen's rook's 4th; a bishop at the king's 3d; a knight at the king's bishop's square; a pawn at the queen's rook's 3d; a pawn at the adverse queen's knight's 4th; a pawn at the queen's 4th.

Black. The king at his knight's 3d; a bishop at the queen's 2d; a knight at the king's 2d; pawns at the original places of the queen's rook's and queen's knight's pawns; a pawn at the queen's 4th; a pawn at the adverse king's 4th; a pawn at the king's knight's 4th; a pawn at the king's rook's 4th.

31.

W. Queen's knight's pawn 1 square.

B. If the black take the exposed bishop, the white pawn will take the pawn, ensuring the attainment of a queen; if the black take the offered pawn, the white bishop makes prize of the bishop. In either case, the whites obtain a decisive advantage.

The

The leading moves of the white in this gambit are the invention of CUNNINGHAM. The moves of the black, in the two examples in which the second player wins, are the invention of PHILIDOR. The more modern professor *supposed* the manner in which the former would meet a new opposition. There is no authority, however, to imagine, that the original author of the gambit would have overlooked the opportunity seized in the variation; his penetration would, probably, have darted on an effective stroke still sooner. The course of the white, as safe as it is enterprising, seems not to have been planned on a mistake, but the impeachment of it.

The administration of this justice to CUNNINGHAM serves to freshen the verdure of his laurels in a much greater degree, than it detracts from PHILIDOR's. Whatever amateurs may owe that player, this is the only model that retains his name; therefore any attack on it should be the more examined. The defects which a severe scrutiny might discover in PHILIDOR, bear no proportion to the brilliant and accurate situations, which such a scrutiny must acknowledge, in his almost invariably mature examples.

COMPENDIUM

**COMPENDIUM of the CUNNINGHAM
GAMBIT.**

From all the preceding forms of this gambit it appears, that according to the action and counteraction there pursued, the blacks must win*, if they do not at the seventh move withdraw the bishop to the king's second; and that therefore, on the part of the whites, it is expedient to change the course previous to that move. When the black bishop checks, at the fourth countermove, no eventual good is obtained by covering with the pawn. CUNNINGHAM shews that the step below is an effective substitution.

1.

W. The king's pawn 2 squares.

B. The same.

2.

W. King's bishop's pawn 2 squares.

B. The pawn takes the pawn.

* This assertion of PHILIDOR must be considered as founded on error, if the variation be correct. The only use, then, of the Compendium is to shew, that the whites may follow two courses, both good, though they differ widely.

W. King's

3.

W. King's knight at his bishop's 3d.

B. King's bishop at his king's 2d.

4.

W. The king's bishop at his queen's bishop's 4th.

B. The bishop gives check.

5.

W. The king at his bishop's square. (a)

B. Queen's pawn 1 square.

6.

W. Queen's pawn 2 squares.

B. The queen at her king's bishop's 3d.

7.

W. King's pawn 1 square.

B. The queen's pawn takes the pawn.

8.

W. The queen's pawn takes the pawn.

B. The queen at her king's 2d.

Notes.

(a) Seating the king at the bishop's square, makes it impossible for the adversary to preserve the gambit pawn, which it will be always in your power to take; and you acquire a constant attack upon him.

W. The

9.

W. The queen's bishop takes the gambit pawn.

B. Queen's bishop at the white king's knight's 4th.

10.

W. Queen's knight at his bishop's 3d.

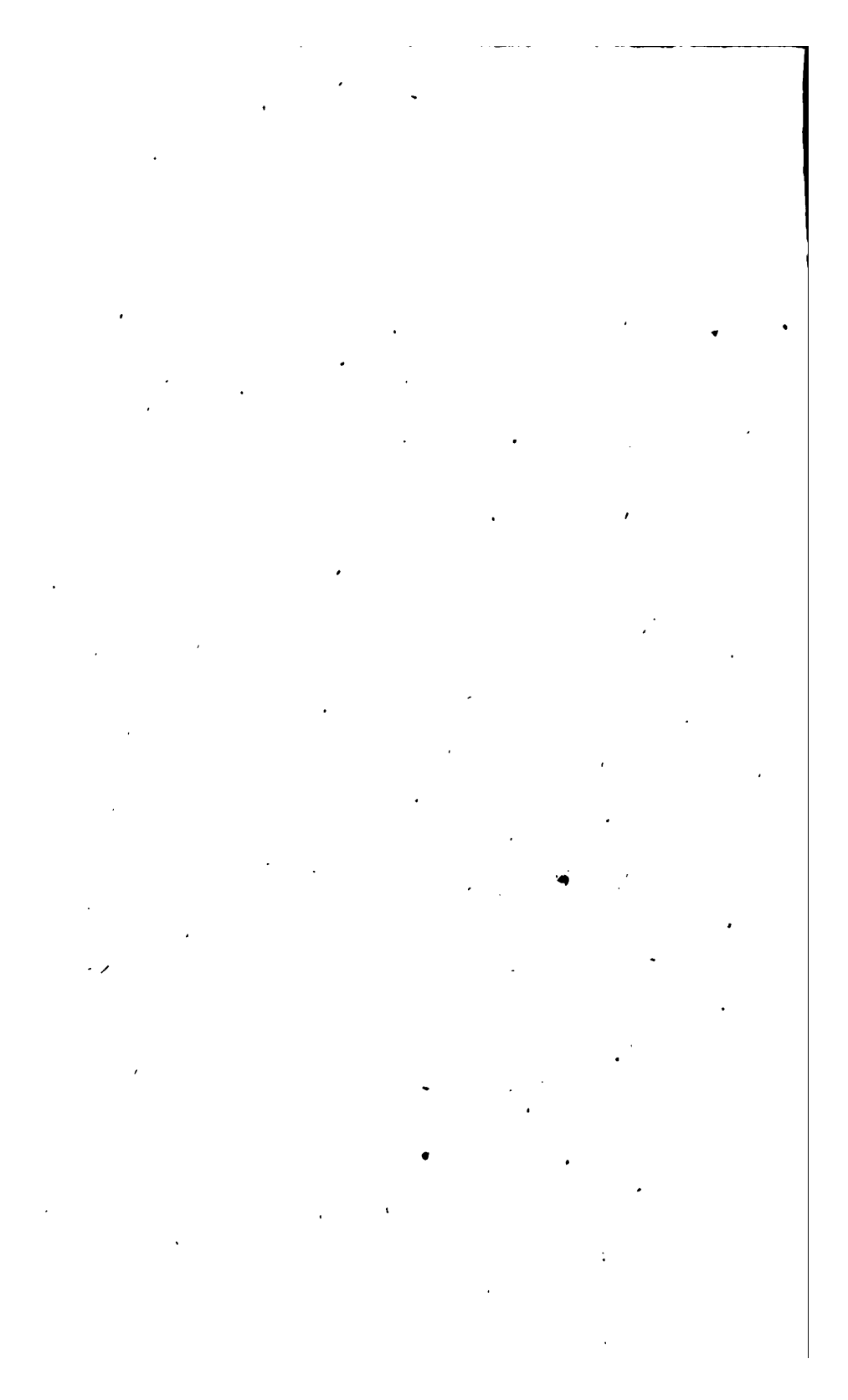
B. Queen's bishop's pawn 1 square.

11.

W. Queen's knight at his king's 4th. The whites have the advantage of position, and must win.

END OF THE FIRST VOLUME.

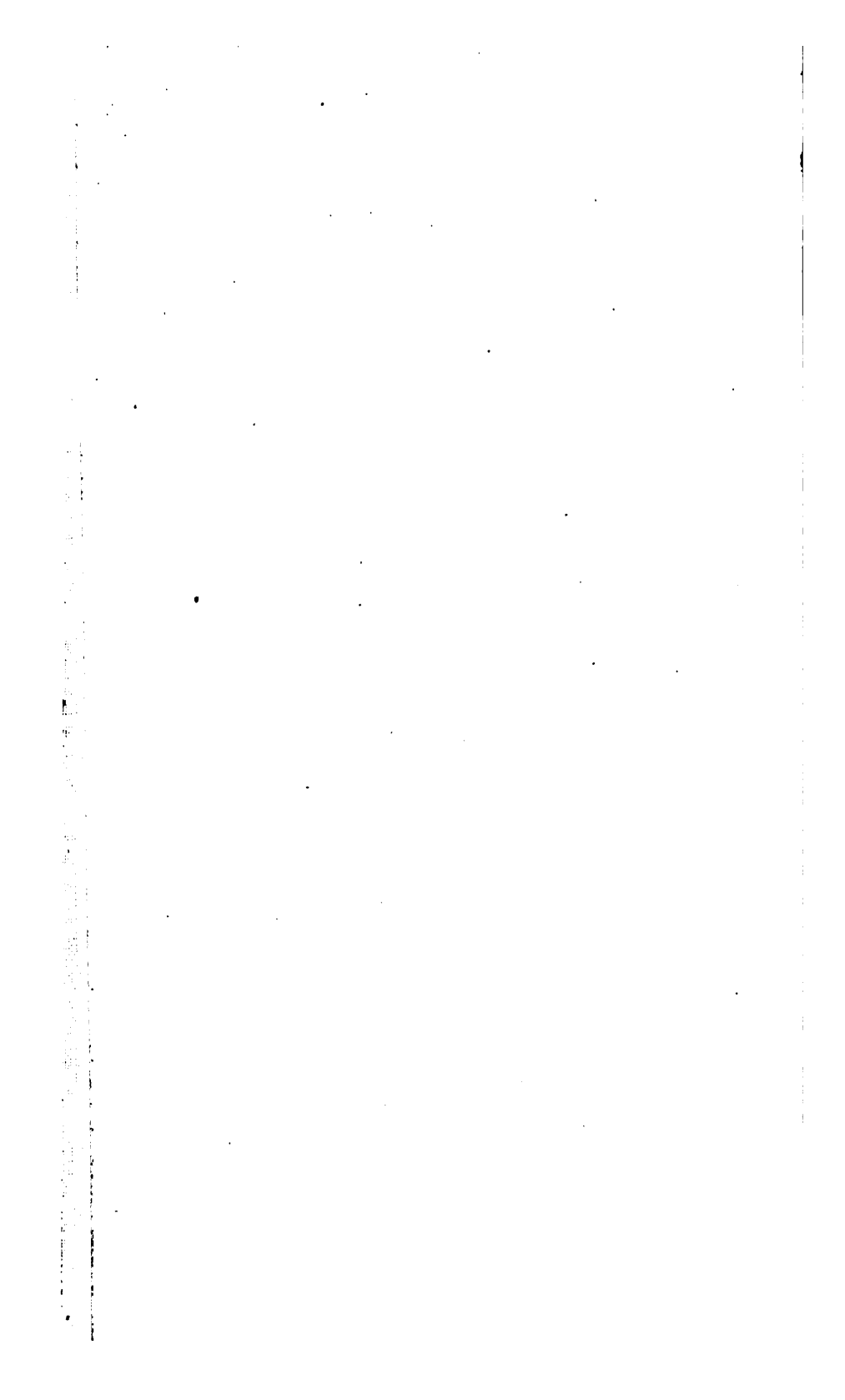


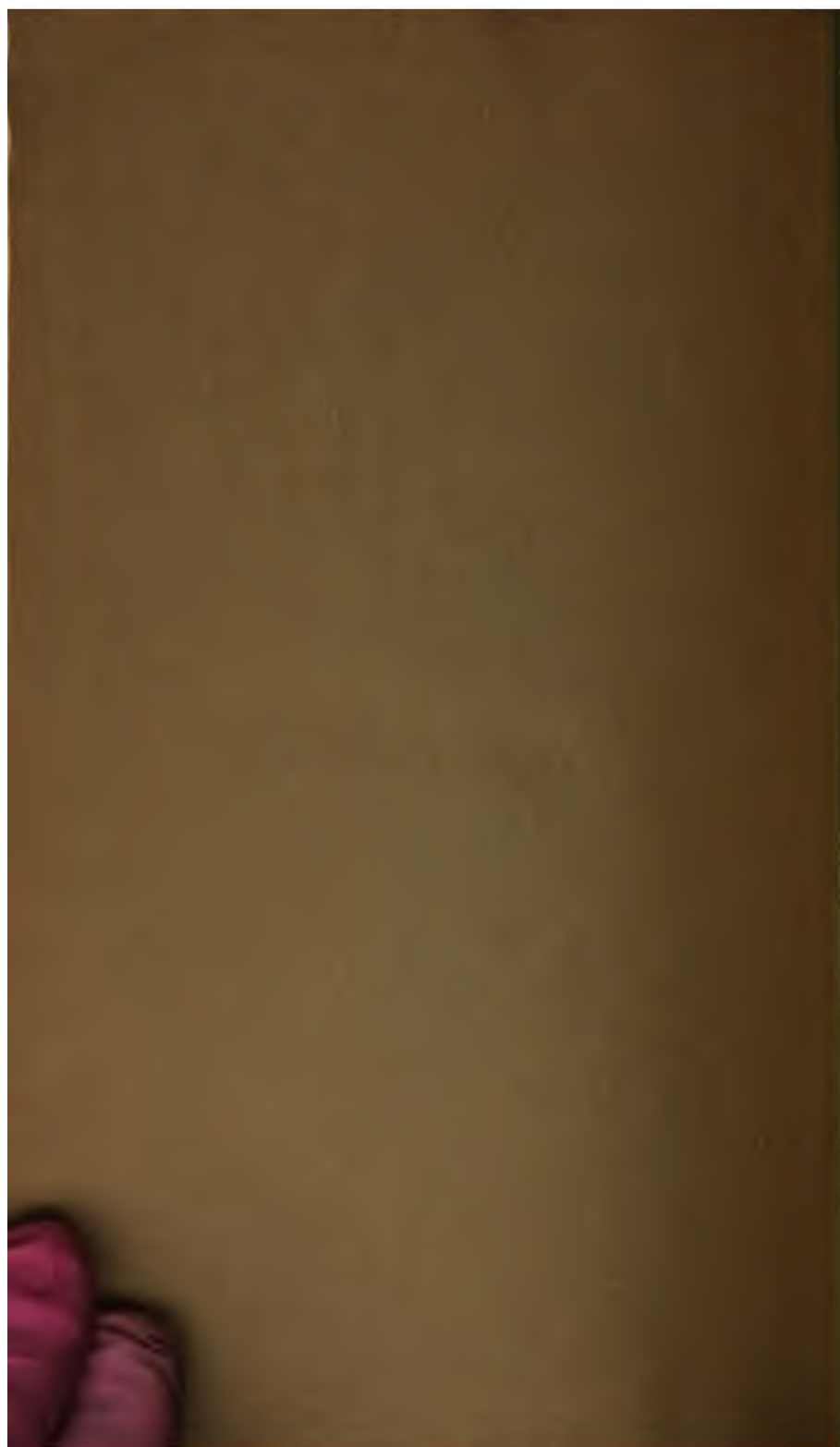


27.

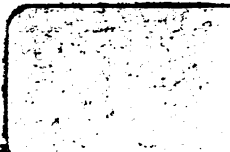








MAY 10 1963



9.

W. The queen's bishop takes the gambit pawn.

B. Queen's bishop at the white king's knight's 4th.

10.

W. Queen's knight at his bishop's 3d.

B. Queen's bishop's pawn 1 square.

11.

W. Queen's knight at his king's 4th. The whites have the advantage of position, and must win.

END OF THE FIRST VOLUME.